LUND UNIVERSITY

# Advancing Music Education in Northern Europe: Authorship in a State-Sponsored International Network

## Reflections on research collaborations: A call for Nordic research on music education, sustainability, and democracy

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# BAKU ISME2018

## 33rd World Conference of International Society for Music Education

Life's journey through music...

# ABSTRACTS

July 15-20, 2018
BAKU / AZERBAIJAN

www.isme2018.org

BAKU

ISME2018

33rd World Conference of International Society for Music Education

July 15-20, 2018

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Life's journey through music...

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BAKU

# ISME2018

33rd World Conference of
International Society for Music Education

July 15-20, 2018
BAKU / AZERBAIJAN

Life's journey through music...

## PROGRAM AT A GLANCE

# OPEN SESSIONS

## July 15, 2018 - Sunday (3.30-5.00). President's Welcome *(Hilton 360 Bar)*

As you arrive in Baku for the conference, get yourself registered and drop in to the President's Welcome session. Members of the ISME Board, Commission Chairs, Special Interest Group convenors and the ISME management team will be around throughout the afternoon to answer any questions you might have about ISME. The President, Lee Higgins, will say a few words around 4pm to welcome delegates to Baku and set the scene for the week ahead.

Monday – official opening ceremony.

## July 17, 2018 - Tuesday (6.00 – 7.00) Commissions and Special Interest Group Introductions *(Hilton 360 Bar)*

Do you have an interest in a particular aspect of music education? Have you ever wondered what the various groups focus on and how they integrate with one another and with ISME as a whole? President Elect, Susan O'Neill, will host this session which will examine the Commissions and Special Interest Groups and mark the 50th Anniversary of the first ever Commission – Research. Come and meet the Commission Chairs and SIG convenors – what you hear might tempt you to schedule the rest of your conference journey in a different way.

## July 18, 2018 - Wednesday (6.00 – 7.00) It's YOUR organisation – brainstorming *(Hilton 360 Bar)*

ISME is your organisation. You - the member - have a vested interest in the operation of ISME. In short, you part own it. What is it that you would like to see happen; what areas would you like to see developed? How would you action these? How would you get involved? Come along to this session to start the discussions with the Presidents and the Board.

## July 19, 2018 - Thursday (6.00 – 7.00) It's YOUR organisation – action planning *(Hilton 360 Bar)*

A follow-on from Wednesday (but don't worry if you didn't make Wednesday – your input is still valuable). Today will be about taking the ideas from Wednesday and working out, with the newly elected President Elect and Board also present, what can we reasonably do going forward? Who will lead the various actions? How do we communicate our actions? How will the organisation benefit? How can we make the work we do as ISME members visible - locally/nationally, and importantly, internationally?

| | MUSIC ACADEMY | MUSIC ACADEMY |
|---|---|---|
| | OPERA ROOM | OPERA ROOM (Foyer) |
| Time | | |
| 1600 | | **PRESIDENT'S WELCOME OPENING SESSION** |
| 1630 | | |
| 1700 | | |
| 1800 | **Performance: The Listeners** | |
| 1830 | **Performance: Kaboom Percussion** | |
| 1900 | **Performance: Ann Singer Concert** | |
| 2000 | | |
| 2100 | | |

| | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | HILTON | HILTON | HILTON | HILTON |
|---|---|---|---|---|---|---|---|---|---|
| | OPERA ROOM | FOYER OPERA ROOM | CLASSROOM 1 | CLASSROOM 2 | LONG ROOM | SAPFIR A&B | ZUMRUD | ONYX A | ONYX B |
| TIME | | | **JAZZ** | **JAZZ** | **Musicians' Health** | **Research 1** | **Music in Special Education** | **PRIME 1: Practice & Research** | **Community Music Activity (CMA)** |
| 900 | | | **Jazz: OPENING** | | **Musicians' Health: OPENING** | **Research 1: OPENING** | | **Prime 1: OPENING** | **CMA: OPENING** |
| 930 | | | 576: ***Edward Roy Orgill*** (W) | | | 684: ***Brian Kaufman*** (SP) | | 68: ***Markus Cslovjecsek*** (SP) | 342: ***Lee Willingham*** (SP) |
| 1000 | | | | | 248: ***Joseph & Van Niekerk*** (SP) | 190: ***Andrea Creech*** (S) | **Music in Special Education: OPENING** | 156: ***Antony Hubmayer*** (SP) | 743: ***Martin Urbach*** (W) |
| 1030 | | | **MISTEC 2** | 172: ***Leandro Ernesto Maia*** (SP) | 299: ***Carina Joly*** (W) | | 120: ***Tatiana Lvova*** (SP) | 663: ***Graça Boal-Palheiros*** (SP) | |
| 1100 | | | 233: ***Christine Jane Nicholas*** (W) | 592: ***Turan Mammadaliyeva*** (SP) | | | | | 397: ***Peter Moser*** (SP) |
| 1130 | Break | | | | | | | | |
| 1200 | **Ahmad Sarmast** *(Keynote Address)* | Is Music a Luxury for a Post Conflict Nation Like Afghanistan? | | | | | | | |
| 1230 | | | | | | | | | |
| 1300 | | Students, Early Career Professionals and ISME Awards Lunch Reception | Break | | | | | | |
| 1400 | | | **MISTEC3** | 18: ***Monika Herzig*** (W) | 324: ***Christos I. Ioannou*** (SP) | 69: ***Aaron Wacker*** (SP) | | 448: ***Kaarina Marjanen*** (S) | 127: ***Jennie Henley*** (S) |
| 1430 | | | | | 606: ***Eckart Altenmueller*** (SP) | 73: ***Gabriele Puffer*** (SP) | 155: ***Thursa Sanderson*** (SP) | | |
| 1500 | | | 522: ***Peter Richard Webster*** (SP) | | | | | | |
| 1530 | Break | | | | | | | | |
| 1600 | | | | 381: ***Robert Sabin*** (W) | 177: ***Wendell Hanna*** (SP) | 100:***Kathryn Ang*** (SP) | 349: ***Linlin Chen*** (SP) | | 678: ***Magali Kleber*** (SP) |
| 1630 | | | | | 616: ***Sarah Upjohn*** (W) | 223: ***Hoo Cher Liek*** (SP) | 596: ***Markku Kaikkonen*** (SP) | | 13: ***Peter Moser*** (W) |
| 1700 | | | | | | 271: ***Sergio Figueiredo*** (SP) | 682: ***Amy Jo Wickstrom*** (SP) | | |
| 1730 | | | | | | | | | |
| 1800 | **OFFICIAL OPENING CEREMONY** **Venue: Haydar Aliyev Palace** | | | | | | | | |
| 1930 | | | | | | | | | |
| 2000 | **Welcome Cocktail** **Venue: Haydar Aliyev Palace** | | | | | | | | |

*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

| | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | MUSIC ACADEMY |
|---|---|---|---|---|---|---|---|---|---|
| | FIRUZE A | FIRUZE B | AMETYST A | AMETYST B | AMETYST C | YAGUT | SAPFIR C | FOYER | Uzeyir Hacibeyli Big Concert Hall |
| TIME | | | **MISTEC1** | **MISTEC2** | **MISTEC3** | **Early Chil-dhood Muisc Education (ECME) (Commission)** | **Spirituality** | | |
| 900 | | | **MISTEC 1: OPENING** | **MISTEC 2: OPENING** | **MISTEC 3: OPENING** | **ECME: OPENING** | **Spirituality OPENING** | | |
| 930 | | | 528: ***Emily Wilson*** (SP) | 278: ***Bradley Merrick*** (SP) | 401: ***Te Oti Rakena*** (SP) | 250: ***Patricia A St. John*** (SP) | 57: ***Susan Quindag*** (SP) | | |
| 1000 | | | 65: ***Tadahiro Murao*** (SP) | | 444: ***Ian Harvey*** (SP) | 637: ***Sheila Catherine Woodward*** (SP) | 42: ***June Boyce-Tillman*** (SP) | | |
| 1030 | | | 128: ***Javier Duque Gutiérrez*** (SP) | 262: ***Angie Mullins*** (SP) | 508: ***Alden Snell*** (SP) | 46: ***Marilyn Brouette*** (W) | 104: ***Debbie Lynn Wolf*** (SP) | | |
| 1100 | | | 158: ***Claudia Gluschankof*** (SP) | 600: ***Bindu Subramaniam*** (SP) | 398: ***Simone Avis Richardson*** (SP) | | 99: ***Roy Pa-ge-Shipp*** (SP) | | |
| 1130 | Break | | | | | | | | |
| 1200 | | | | | | | | | |
| 1230 | | | | | | | | | |
| 1300 | Break | | | | | | | Poster Session - 1 | **13:15 Performance: Vivian Fang Liu Piano Concert** |
| 1400 | **Popular Music: OPENING** | **MISTEC 4: OPENING** | | 180: ***Sma-ragda Chrysosto-mou*** (S) | **El Sistema: OPENING** | 67: ***Margré van Gestel*** (SP) | 85: ***June Boy-ce-Tillman*** (S) | | |
| 1430 | 280: ***Emily Wilson*** (SP) | 129: ***Svetlana Megina*** (W) | | | 644: ***Antonella Coppi*** (SP) | 389: ***Lori F Gray*** (W) | | | |
| 1500 | | | | | 466: ***Christine Maria Dalexande*** (SP) | | | | |
| 1530 | Break | | | | | | | | |
| 1600 | 472: ***Vyvienne Abla*** (S) | 690: ***Anna (Elma) Britz*** (SP) | 567:***Teresa Leonhard*** (D) | 747: ***Maiia Stepanova*** (SP) | 525: ***Rachael Jacobs*** (W) | 77: ***Sayuri Ihara*** (SP) | 435: ***Katharina Loibner*** (D) | | |
| 1630 | | 360: ***Eva Brand*** (SP) | | 197: ***Ales-sandra Ma-riela Versola*** (SP) | | 41: ***June Boyce-Tillman*** (SP) | | | |
| 1700 | | 630: ***Anand Raj Sukuma-ran*** (SP) | | | 579: ***Regina Murphy*** (SP) | | | | |
| | | | | | | | | | |
| 1800 | | | | | | | | | |
| 1930 | | | | | | | | | |
| 2000 | | | | | | | | | |

| | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | HILTON | HILTON | HILTON | HILTON |
|---|---|---|---|---|---|---|---|---|---|
| | OPERA ROOM | FOYER OPERA ROOM | CLASSROOM 1 | CLASSROOM 2 | LONG ROOM | SAPFIR A&B | ZUMRUD | ONYX A | ONYX B |
| TIME | **Early Childhood Muisc Education (ECME) (Commission)** | | | | **Research 1** | **Education of the Professional Musician (CEPROM) (Commission)** | **Forum 1 for Instrumental and Vocal Pedagogy** | | **PRIME 1: Practice & Research** |
| 900 | 550:***Anna Mlynek-Kalman*** (W) | | **ISME Advocacy Committee Meeting** | | 276: ***Sigrid Jordal Havre*** (SP) | **CEPROM: OPENING** | **Forum 1: OPENING** | | 334: ***David Hebert*** (D) |
| 930 | | | | | 305: ***John Charles Varney*** (SP) | 62: ***Janis Weller*** (SP) | 169: ***Pamela D. Pike*** (SP) | | |
| 1000 | 144: ***Idit Sulkin*** (SP) | | | | ***411: Lauri Vakeva*** (SP) | 691: ***Annie Mitchell*** (SP) | 131: ***Pirjo Ne-nonen*** (SP) | | |
| 1030 | Break | | | | | | | | |
| 1045 | **National / Regional ISME Meeting /US** | | | Regional ISME Meeting / Scandinavia | Regional ISME Meeting / AUSTRALIA | Regional ISME Meeting / Latin America | Regional ISME Meeting / SOUTH ASIA | Regional ISME Meeting /UK | Regional ISME Meeting /JAPAN |
| 1115 | | | | | | | | | |
| 1145 | **Tariel Mammedov** | The Paradigm of modern music education at the Baku Music Academy | | | | | | | |
| 1200 | **Dusen Kaseinov** *(Keynote Address)* | Traditional Music Culture and Music Education in Turkic Countries: Present Status and Problems | | | | | | | |
| 1300 | **Performance: Classical Turkish Music Concert** | INA Council - Buffet lunch | | | | | | | |
| 1330 | | | INA Council - Meeting | Break | | | | | |
| 1400 | Constitution + Bylaws Drop In Session | | | **Education of the Professional Musician (CEPROM) (Commission)** | 386: ***Marco Antonio Toledo Nasci-mento*** (SP) | **Policy: OPENING** | 293: ***Heidi Maria Westerlund*** (S) | **SIG: Applied Pedagogies: Opening Session** | 631: ***Andrade de Freitas Martins*** (SP) |
| 1430 | | | | 533: ***Jennifer Snow*** (W) | | 35: ***Kertz Welzel*** (SP) | | 439: ***Cathy Benedict*** (W) | 86: ***Ethan Andrew Shirley*** (SP) |
| 1500 | | | | 28: ***Joy Ha*** (SP) | 429: ***Tamya De Oliveira Ramos More-ira*** (SP) | 51: ***Estelle R. Jorgensen*** (SP) | | | 391: ***Sabine Chatelain*** (SP) |
| 1530 | Break | | | | | | | | |
| 1600 | 151: ***Liza Lee*** (SP) | | **ISME History Committee Meeting** | 371: ***Susan Wheatley*** (W) | **JAZZ** 696: ***Annie Mitchell*** (W) | 524: ***Peter Richard Webster*** (SP) | 20: ***Ilkay Ebru Tuncer Boon***(SP) | | 639: ***Nikki-Kate Heyes*** (SP) |
| 1630 | 110: ***Kunyu Yan*** (SP) | | | | | 116: ***Adriana Di Lorenzo Tillborg*** (SP) | 111: ***S. Rebeqa Rivers*** (W) | 204: ***Lam Gigi Chiying*** (W) | 675: ***Stephanie Standerfer*** (SP) |
| 1700 | 152: ***Valeri Brainin*** (SP) | | | 193: ***Amanda Watson*** (SP) | | 711: ***Jongmo Yang*** (SP) | | | |
| 1730 | | | | | | | | | |
| 1800 | | | | | | | | | |
| 1830 | | | | | | | | | |

**21:00 - 23:00 President's Extended Reception /** *PASSAGE 1901*

*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

| | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | MUSIC ACADEMY |
|---|---|---|---|---|---|---|---|---|---|---|
| | FIRUZE A | FIRUZE B | AMETYST A | AMETYST B | AMETYST C | YAGUT | SAPFIR C | FOYER | 360 BAR (25th Floor) | Uzeyir Hacibeyli Big Concert Hall |
| TIME | **Popular Music** | **Music Technology (SIG)** | **MISTEC1** | **MISTEC2** | **MISTEC3** | **Spirituality** | **CMA 1** | | | |
| 900 | 199: ***Celeste Manrique Romulo*** (SP) | **Music Technology: OPENING** | 32: ***Gregory Xavier Whitmore*** (SP) | 222: ***Syed Ibrahim*** (W) | | 301: ***Roy Page-Shipp*** (SP) | 300: ***Mary Cohen*** (W) | | | |
| 930 | 331: ***Donna Weston*** (SP) | 173: ***Adam Patrick Bell*** (SP) | 514: ***Amira Ehrlich*** (SP) | | | | | | | |
| 1000 | 607: ***Martina Vasil*** (SP) | 555: ***Lee Cheng*** (SP) | 50: ***Rivka Elkoshi*** (SP) | | | | 750: ***Rusudan Takaishvili*** (SP) | | | |
| 1030 | Break | | | | | | | | | |
| 1045 | Regional ISME Meeting /CANADA | Regional ISME Meeting / South East & East Asia | Regional ISME Meeting / Asia Pacific | Regional ISME Meeting / Eastern Europe | Regional ISME / TURKIC | Regional ISME Meeting /AFRICA | | | | Regional ISME Meeting / EUROPE |
| 1145 | | | | | | | | | | |
| 1200 | | | | | | | | | | |
| 1300 | Break | | | | | | | Poster Session 2 | Break | |
| 1330 | Break | | | | | | | | Break | |
| 1400 | | 503: ***Marina Gall*** (SP) | 572: ***Van Der Sandt Johannes*** (SP) | 242: ***Thade Buchborn*** (SP) | 399: ***Bridget Chinouriri*** (SP) | 430: ***Kevin Shorner-Johnson*** (SP) | 134: ***Glen Carruthers*** (SP) | | | |
| 1430 | 612: ***Matthew Clauhs*** (W) | 455: ***Matti Ruippo*** (W) | 70: ***Eirimas Velicka*** (SP) | 249: ***Baisheng Dai*** (SP) | 542: ***Sean Thomas Scanlen*** (SP) | 313: ***Franklin Arthur Lewis*** (SP) | 112: ***Adam Janusz Świtała*** (SP) | | | |
| 1500 | | | 84: ***Ákos Gocsál*** (SP) | 380: ***Catherine Bennett Walling*** (SP) | | | 632: ***Dorette Vermeulen*** (SP) | | | |
| 1530 | Break | | | | | | | | | |
| 1600 | 715: ***Scott Burstein*** (W) | 598: ***Eddy K M Chong*** (W) | 97: ***Rivka Elkoshi*** (SP) | 203: ***Yuanping SHI*** (SP) | 744: ***Bassarima Kone*** (SP) | 38: ***Bienvenido Batallones Constantino Jr*** (D) | 368: ***Beate Hennenberg*** (SP) | | | |
| 1630 | | | 98: ***Angie Mullins*** (SP) | | 635: ***Carlos Poblete Lagos*** (SP) | | 312: ***Bo-Wah Leung*** (SP) | | | |
| 1700 | | 254: ***Baris Bozkurt*** (SP) | 108: ***Dennis James Siebenaler*** (SP) | | 623: ***Ana Francisca Schneider Grings*** (SP) | | | | | |
| 1730 | Break | | | | | | | | | |
| 1800 | | | | | | | | | Open Session | **18:00 Performance: The Canterbury Voices** |
| 1830 | | | | | | | | | | **18:30 Performance: Gozdem Ilkay Piano Concert** |

| | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | HILTON | HILTON | HILTON | HILTON |
|---|---|---|---|---|---|---|---|---|---|
| | OPERA ROOM | FOYER OPERA ROOM | CLASSROOM 1 | CLASSROOM 2 | LONG ROOM | SAPFIR A&B | ZUMRUD | ONYX A | ONYX B |
| TIME | **CEPROM: Education of the Professional Musician** | | | **PRIME 1: Practice & Research** | **SIG: Applied Pedagogies 1:** | **Assessment, Measure-ment, and Evaluation** | **Research 1** | **Forum 1 for Instrumental and Vocal Pedagogy** | **Policy: Culture, Education and Media (Commission)** |
| 900 | 412: ***Daniel Perlongo*** (W) | | **ISME Publications Committee Meeting** | 694: ***Magali Kleber*** (SP) | | **Assessment: OPENING** | 608: ***Melissa Eick*** (W) | 407: ***Bo-Wah Leung*** (SP) | 402: ***Peter Richard Webster*** (S) |
| 930 | | | | 372: ***Denise Andrade de Freitas Martins*** (SP) | 113: ***Malina Sarnowska*** (W) | | | 462: ***Sandra Oberoi*** (SP) | |
| 1000 | 166: ***Pamela D. Pike*** (SP) | | | 283: ***Beate Hennenberg*** (SP) | | 220: ***Stefanovych Roberts*** (SP) | 489: ***Erkki Huovinen*** (SP) | 153: ***Corlia Fourie*** (SP) | |
| 1030 | 36: ***Diana Mary Blom*** (SP) | | **ISME Conference Committee Meeting** | 133: ***Eric Shieh*** (W) | 465: ***Nikolaos Theodoridis*** (W) | 304: ***Kevin Hanrahan*** SP) | 352: ***Warren Churchill*** (SP) | 326: ***Leonid Sprikut*** (SP) | 189: ***Giuseppe Faraone*** (W) |
| 1100 | | | | | | 183: B***enjamin Bolden*** (SP) | | 511: ***Bo Ro-senkull*** (SP) | |
| 1130 | Break | | | | | | | | |
| 1200 | **Kathryn Dean** | On Building a Potting Shed | | | | | | | |
| 1300 | **13:00-13:15 Alexandria Sultan-zade von Bruseldorff** | SIG convenors - Buffet lunch | Break | | | | | | |
| 13:30 | | | SIG convenors - Meeting | Break | | | | | |
| TIME | **CEPROM: Education of the Professional Musician** | | **SIG: Applied Pedagogies 1:** | **Popular Music** | **Forum 1 for Instrumental and Vocal Pedagogy** | **Assessment, Measure-ment, and Evaluation** | **Research 1** | | **Policy: Culture, Education and Media (Commission)** |
| 1400 | 545: ***Nancy J. Uscher*** (D) | | 160: ***Leon R de Bruin*** (SP) | 383: ***Kat Reinhert*** (W) | 130: ***Pirjo Nenonen*** (W) | 221: ***Stefanovych Roberts***(SP) | 515: ***Amanda Christina C. Soto*** (SP) | | 303: ***Tuulikki Elisa Laes*** (S) |
| 1430 | | | 377: ***Eva Nivbrant Wedin*** (W) | | | 552: ***Graham Charles Sattler*** (SP) | 531: ***Laura Elizabeth Gutiérrez*** (SP) | | |
| 1500 | | | | | 658: ***Pedro S. Boia*** (SP) | 599: ***Solveig Korum*** (SP) | 547: ***Daniel Fiedler*** (SP) | | |
| 1530 | Break | | | | | | | | 734: ***David Forrest*** (SP) |
| 1600 | 266: ***Marissa Honda*** (SP) | | 603: ***Eddy K M Chong*** (SP) | **PRIME 1: Practice & Research** 634: ***Akosua Obuo Addo*** (SP) | 571: ***Ines Lamela*** (SP) | 520: ***Andreas Lehmann-Wermser*** (SP) | 622: ***Houw Ping Lau*** (SP) | **MISTEC1** 123: ***Svetlana Megina*** (W) | 205: ***Yuri Ishii*** (SP) |
| 1630 | 43: ***Kerry Boyle*** (SP) | | 449:***Catherine Elizabeth Birch*** (W) | 171: ***Mariette Beyers (***W) | 707: ***Ceren Doğan*** (SP) | | 653: ***Martin Frederick Gardiner*** (SP) | | 749: ***Safaa Alzaabi*** (SP) |
| 1700 | 226: ***Louise Frances Godwin*** (SP) | | | | 574: ***Rachel Drury*** (SP) | | 556: ***Miriam Eisinger*** (SP) | | 31: ***Craig M Resta*** (SP) |
| 1730 | | | | | | | | | |
| 1800 | | | | | | | | | |
| 1830 | | | | | | | | | |

*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

| | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | MUSIC ACADEMY |
|---|---|---|---|---|---|---|---|---|---|---|
| | FIRUZE A | FIRUZE B | AMETYST A | AMETYST B | AMETYST C | YAGUT | SAPFIR C | FOYER | 360 BAR (25th Floor) | Uzeyir Hacibeyli Big Concert Hall |
| TIME | **Popular Music** | **Music Technology (SIG)** | **MISTEC1** | **MISTEC2** | **MISTEC3** | **CMA 1** | **Research 2** | | | |
| 900 | 295: ***Adam Patrick Bell*** (D) | 333: ***David Hebert*** (D) | 71: ***Catherine Betts*** (W) | 245: ***Marianne Oevregaard*** (W) | 306: ***John Charles Varney*** (W) | 161: ***Leon R de Bruin*** (SP) | | | | |
| 930 | | | | | | 409: ***Jill Morgan*** (SP) | 640: ***Johannella Tafuri*** (SP) | | | |
| 1000 | | | | 252: ***Amanda Christina Soto*** (W) | 499: ***Adriana Rodrigues Didier*** (W) | 667: ***Eva Kwan*** (SP) | 289: ***Gillian Howell*** (SP) | | | |
| 1030 | 81: ***Alex Ruthmann*** (W) | 188: ***Joshua Paul Emanuel*** (W) | | | | 474: ***Ho Yan Tang*** (SP) | 384: ***John Douglas Perkins*** (SP) | | | |
| 1100 | | | 109: ***Liane Hentschke*** (SP) | 589: ***Sevan Nart*** (SP) | 568: ***Ines Lamela*** (SP) | 681: ***Anibal Martel Andrade*** (SP) | 519: ***Andreas Lehmann-Wermser*** (SP) | | | |
| 1130 | Break | | | | | | | | | |
| 1200 | | | | | | | | | | |
| 1300 | Break | | | | | | | Poster Session 3 | Break | |
| 13:30 | Break | | | | | | | | Break | |
| TIME | **PRIME 1: Practice & Research** | **Music Technology (SIG)** | **MISTEC1** | **MISTEC2** | **MISTEC3** | **CMA 1** | **Research 2** | | | |
| 1400 | 584: ***Markus Cslovjecsek*** (D) | 58: ***Mina Sano*** (SP) | 141: ***María-Cecilia Jorquera-Jaramillo*** (SP) | | | 420: ***Riju Tuladhar*** (SP) | 270: ***Albi Odendaal*** (SP) | | | |
| 1430 | | 170: ***Johannes Treß*** (SP) | 143: ***Emily Good-Perkins*** (SP) | | 671: ***Ilza Zenker Leme Joly*** (W) | 510: ***Jamie Arrowsmith*** (SP) | 570: ***Lan Dong*** (SP) | | | |
| 1500 | | | 162: ***Leon R De Bruin*** (SP) | 320: ***Linda Webb*** (SP) | | 341: ***Janelize van der Merwe*** (SP) | 617: ***Kristin Coen-Mishlan*** (SP) | | | |
| 1530 | Break | | | | | | | | | |
| 1600 | **Popular Music:** 115: ***Martina Vasil*** (SP) | 34: ***Alex Ruthmann*** (D) | | 281: ***Melissa J Eick*** (SP) | 529: ***Denese Odegaard*** (W) | 695: ***Magali Kleber*** (SP) | 415: ***Debbie Lynn Wolf*** (SP) | | | |
| 1630 | | | | 297: ***Kay Hartwig*** (SP) | | 230: ***Kyna Nokomis Elliott*** (W) | 618: ***Kristin Coen-Mishlan*** (SP) | | | |
| 1700 | | | 479: ***Ting-Yu Huang*** (SP) | 310: ***Stephanie Grenning*** (SP) | 638: ***Maria Cristina De Carvalho Cascelli de Carvalho*** (SP) | | | | | |
| 1730 | Break | | | | | | | | | |
| 1800 | | | | | | | | | Open Session | **18:00 Performance: Imbroglio Sextet** |
| 1830 | | | | | | | | | | **18:30 Performance: UITM Chamber Choir** |

| | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | HILTON | HILTON | HILTON | HILTON | |
|---|---|---|---|---|---|---|---|---|---|---|
| | OPERA ROOM | FOYER OPERA ROOM | CLASSROOM 1 | CLASSROOM 2 | LONG ROOM | SAPFIR A&B | ZUMRUD | ONYX A | ONYX B | |
| TIME | | | **PRIME 1: Practice & Research** | **Forum 1 for Instrumental and Vocal Pedagogy** | **MISTEC1** | **CEPROM: Education of the Professional Musician** | **Policy: Culture, Education and Media** | **SIG: Applied Pedagogies** | **PRIME 2: Practice & Research** | TIME |
| 900 | **General Assembly** | | | | | | | | | 900 |
| 1000 | | | | | | | | | | 1000 |
| 1030 | Break | | | | | | | | | 1030 |
| 1045 | | | 537: ***Ramona Mohd Tahir*** (W) | 376: ***Eva Nivbrant Wedin*** (W) | 148: ***Nicholas Bannan*** (W) | 39: ***Margarita Lorenzo De Reizabal*** (SP) | | 106: ***Debbie Lynn Wolf*** (W) | 633:***Yiannis Miralis*** (SP) | 1045 |
| 1115 | | | | | | | | | | 1115 |
| 1145 | Break | | | | | | | | | 1145 |
| 1200 | **Gary McPherson** *(Keynote Address)* | A life's journey through music | | | | | | | | 1200 |
| 1230 | | | | | | | | | | 1230 |
| 1300 | | New commission chairs - Buffet lunch | | | | | | | | 1300 |
| 1330 | | | New commission chairs - Meeting | | | | | | | 1330 |
| 1400 | 437: ***Cathy Benedict*** (SP) | | **SIG: Applied Pedagogies** | 400: ***Beatrice Siew Yong Cheah*** (SP) | 167: ***Carol Timson*** (SP) | 418: ***Katja Thomson*** (SP) | 185: ***Roger Mantie*** (S) | | 665: ***Sarah Ellen Dunne*** (SP) | 1400 |
| 1430 | | | 302: ***Kevin Hanrahan*** (W) | 481: ***Shin-Chu Kuo***(SP) | 184: ***Benjamin Bolden*** (SP) | 344: ***Guro Gravem Johansen*** (SP) | | | 47: ***Jui-Ching Wang*** (SP) | 1430 |
| 1500 | | | | | | 588: ***Aida Huseynova*** (SP) | | | 705: ***Khatira Hasanzade*** (SP) | 1500 |
| 1530 | Break | | | | | | | | | 1530 |
| 1600 | 196: ***Susanne Burgess*** (W) | | | 708: ***Aytach Rahimova*** (SP) | 374: ***Marco Antonio Toledo Nascimento*** (SP) | 40: ***Margarita Lorenzo De Reizabal*** (SP) | 17: ***Ana Mercedes Vernia Carrasco*** (SP) | | 392: ***Inge Raudsepp*** (SP) | 1600 |
| 1630 | | | | | 263: ***Angie Mullins*** (W) | | 19: ***Peter Christopher Douskalis*** (SP) | | 338: ***Susan Narelle Chapman*** (SP) | 1630 |
| 1700 | 500: ***Noriko Tokie*** (SP) | | | | | | 63: ***Annamaria Minafra*** (SP) | | | 1700 |
| 1730 | Break | | | | | | | | | 1730 |
| 1800 | **18:00 Performance: Shahriyar Jamshidi** | | | | | | | | | 1800 |
| 1830 | **18:30 Performance: Coral Allegro Valencia** | | | | | | | | | 1830 |
| 2100 | | | | | | | | | | 2100 |
| 2215 | | | | | | | | | | |

*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

| HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | HILTON | MUSIC ACADEMY |
|---|---|---|---|---|---|---|---|---|---|
| FIRUZE A | FIRUZE B | AMETYST A | AMETYST B | AMETYST C | YAGUT | SAPFIR C | FOYER | 360 BAR (25th Floor) | Uzeyir Hacibeyli Big Concert Hall |
| **Popular Music** | **Music Technology (SIG)** | **Research 1** | **MISTEC2** | **MISTEC3** | **CMA 1** | **Research 2** | | | |
| | | | | | | | | | |
| Break | | | | | | | | | |
| 382: ***Kat Reinhert*** (SP) | 538: ***Jukka Ilmari Louhivuori*** (W) | 654: ***Regina Antunes Teixeira Dos Santos*** (SP) | 346: ***Eva-Maria Tralle*** (SP) | 403: ***Ana Luísa Veloso*** (SP) | 717: ***Jo Gibson*** (SP) | 290: ***Ambigay Yudkoff*** (SP) | | | |
| | | 566: ***Roberto Caterina*** (SP) | 359: ***Andreas Bernhofer*** (SP) | 580: ***Maria Leilani Carter*** (SP) | | 265: ***Marco Antonio Toledo Nasci-mento*** (SP) | | | |
| Break | | | | | | | | | |
| | | | | | | | | | |
| | | | | | | | Poster Session 4 | | **Qanun and Tanbur Concert** |
| 29: ***Mikko Ketovuori*** (SP) | 393: ***Anouk Diepenbroek*** (SP) | 702: ***Ilkay Ebru Tuncer Boon*** (SP) | 434: ***Masafumi Ogawa*** (SP) | 578: ***Simone Richardson*** (S) | 535: ***Chinami Sugiura*** (SP) | 701: ***Ilkay Ebru Tuncer Boon*** (SP) | | | **Turkic Session: Reporting Back Meeting Siyavus Kerimi Ali Ucan Ugur Alpagut Lala Huseynova Suna Cevik Basak Gorgoretti Refik Saydam** |
| 264: ***Aleksi Sakari Ojala*** (SP) | 614: ***Matthew Clauhs*** (SP) | 741: ***Monika Oebelsberger*** (SP) | 452: ***Patrick Allen*** (SP) | 609: ***Lori Gray*** (SP) | 355: ***Ruth Currie*** (SP) | 408: ***Amanda Bayley*** (SP) | | | |
| | | 142: ***Marco Antonio Toledo Nascimento*** (SP) | | 611: ***Marci Malone DeAmbrose*** (SP) | | 379: ***Catherine Bennett Walling*** (SP) | | | |
| Break | | | | | | | | | |
| 714: ***Scott Burstein*** (SP) | 467: ***Camille N. Sava-ge-Kroll*** (D) | 656: ***Regina Antunes Teixeira Dos Santos*** (SP) | 558: ***Stephanie Grenning*** (SP) | 583: ***Marcelo Giglio*** (W) | 662: ***Heloise Gomes Ferreira*** (SP) | 745: ***Imina Aliyeva*** (SP) | | | |
| 117: ***Chad West*** (SP) | | 83: ***Akos Gocsal*** (SP) | 450: ***Michael Summers*** (SP) | | 234: ***M José Mira*** (SP) | 700: ***Zuleykha Abdulla*** (SP) | | | |
| 507: ***Minja Anna Marin-ka Koskela*** (SP) | | | 554: ***Lee Cheng*** (SP) | 643: ***Gerhard Sammer*** (SP) | | 679: ***Luis Ricardo Silva Queiroz*** (SP) | | | |
| Break | | | | | | | | | |
| | | | | | | | | Open Session | |
| | | | | | | | | **21:00 Performance: Time Flies** | |
| | | | | | | | | **Performance: Orgill-Rydin-Sabin Collective** | |

| | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | MUSIC ACADEMY | HILTON | HILTON | HILTON |
|---|---|---|---|---|---|---|---|
| | OPERA ROOM | CLASSROOM 1 | CLASSROOM 2 | LONG ROOM | SAPFIR A&B | ZUMRUD | ONYX A |
| TIME | **PRIME 2: Practice & Research** | **SIG: Applied Pedagogies** | **CEPROM: Education of the Professional Musician** | **PRIME 1: Practice & Research** | **Policy: Culture, Education and Media** | **Forum 1 for Instrumental and Vocal Pedagogy** | **SIG: Applied Pedagogies** |
| 900 | 475: ***Magali Oliveira Kleber*** (S) | 512: ***Bo Rosenkull*** (W) | 345: ***Una Macglone*** (SP) | 164: ***Susan Narelle Chapman*** (W) | 340: ***Wendy Brooks*** (SP) | 405: ***Lisa M Burrell*** (W) | |
| 930 | | | 718: ***Maria Calissendorff*** (SP) | | 471: ***Rita Stirn*** ( SP) | | |
| 1000 | | | | 693: ***Vilma Elina Timonen*** (SP) | 716: ***Vikram Sampath*** (SP) | 447: ***Alexandria Sevindj Sultan von Bruseldorff*** (SP) | 676: ***Stephanie Standerfer*** (SP) |
| 1030 | Break | | | | | | |
| 1100 | | **MISTEC1** 235: ***Christine Jane Nicholas (***W) | | **Research 1** 101: ***Szabolcs Bandi*** (SP) | 677: ***Yuki Kono*** (SP) | 534: ***Jennifer Snow*** (W) | 275: ***Mary Stakelum*** (SP) |
| 1130 | | | | 563: ***Xing Sun*** (SP) | 604: ***William M Perrine*** (SP) | | 559: ***Avril McLoughlin*** (SP) |
| 1200 | 738: ***Helena Caspurro*** (W) | **Music Technology (SIG)** 243: ***Lauma Kazaka*** (W) | 90: ***Margaret Mary Young*** (SP) | | 92: ***Cheng Xie*** (SP) | | 27: ***Dale Wheeler*** (W) |
| 1230 | | | | 659: ***James L. Reifinger Jr.*** (SP) | | | |
| 1300 | Break | | | | | | |
| 1330 | Break | | | | | | |
| TIME | | **Music Technology (SIG)** | **CEPROM: Education of the Professional Musician** | **Research 1** | **Policy: Culture, Education and Media** | | **SIG: Applied Pedagogies** |
| 1400 | | 526: ***Alexander Hew Dale Crooke*** (W) | 506: ***Patrick Schmidt*** (S) | 703: ***Khatira Khatira Hasanzade*** (S) | 102: ***Iris M. Yob*** (S) | | 417: ***Mary Stakelum*** (S) |
| 1430 | | | | | | | |
| 1500 | | | | | | | |
| 1530 | | | | | | | |
| 1600 | **CLOSING CEREMONY** | | | | | | |
| 1700 | | | | | | | |

*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

| | HILTON ONYX B | HILTON FIRUZE A | HILTON FIRUZE B | HILTON AMETYST A | HILTON AMETYST B | HILTON AMETYST C | HILTON YAGUT |
|---|---|---|---|---|---|---|---|
| TIME | | **Popular Music** | **Music Technology (SIG)** | **MISTEC1** | **MISTEC2** | **MISTEC3** | **CMA 1** |
| 900 | | 553: ***Iman Bikram Shah*** (SP) | | | 590: ***Basak Gorgoretti*** (SP) | 627: ***Andreas Bernhofer*** (SP) | 530: ***Mari Shiobara*** (SP) |
| 930 | | | | | 390: ***Hongky Cho*** (W) | 513: ***Suzanne L. Burton*** (W) | 369: ***Elizabeth Achieng Andango*** (SP) |
| 1000 | | | | | | | |
| 1030 | Break | | | | | | |
| 1100 | **PRIME 1: Practice & Research**<br>159: ***Susan Narelle Chapman*** (W) | | 168: ***Cecilia Ferm Almqvist*** (SP) | 373: ***Sonja Cruywagen*** (SP) | 442: ***Craig Resta*** (SP) | 498: ***Carlos Poblete Lagos*** (W) | 441: ***Nikki-Kate Heyes*** (SP) |
| 1130 | | | 431: ***Michel Hogenes*** (SP) | 698: ***Jasmin Tan*** (SP) | 706: ***Masafumi Ogawa*** (SP) | | 585: ***Ruth Currie*** (SP) |
| 1200 | 419: ***Markus Cslovjecsek*** (W) | | | 240: ***Yuanping Shi*** (W) | 725: ***Francis Ward*** (W) | 645: ***Agnes Gergely Gal*** (W) | 569: ***Turkan Aksoy*** (SP) |
| 1230 | | **Research 2**<br>685: ***Kristin Koterba*** (SP) | 422: ***Iman Bikram Shah*** (SP) | | | | |
| 1300 | Break | | | | | | |
| 1330 | Break | | | | | | |
| TIME | **PRIME 1: Practice & Research** | **CMA 2** | | **MISTEC1** | **MISTEC2** | **MISTEC3** | **CMA 1** |
| 1400 | 470: ***Wenzhuo Zhang*** (SP) | 413: ***Yaroslav Senyshyn*** (SP) | | 232: ***David Thorarinn Johnson*** (S) | 268: ***Emmanuel S Kaghondi*** (SP) | 723: ***Sheerin Berte*** (W) | 521: ***Peter Moser*** (D) |
| 1430 | 468: ***Wenzhuo Zhang*** (W) | 425: ***Kushal Karki*** (SP) | | | 641: ***Anand Raj Sukumaran*** (SP) | | |
| 1500 | | | | | 692: ***Donna Han Ruochen*** (SP) | 683: ***Kristin Koterba*** (SP) | |
| 1530 | | | | | | | |
| 1600 | | | | | | | |
| 1700 | | | | | | | |

ISME 2018 BAKU

33rd World Conference of International Society for Music Education

July 15-20, 2018

BAKU / AZERBAIJAN

Life's journey through music...

# DETAILED PROGRAM

July 15, 2018 - Sunday

## 16:00 - 17:30

*MUSIC ACADEMY - **OPERA ROOM FOYER***

**PRESIDENT'S WELCOME OPENING SESSION**

## 18:00 - 18:30

*MUSIC ACADEMY - **OPERA ROOM***

*Performance:* **The Listeners**

## 18.30 - 19:00

*MUSIC ACADEMY - **OPERA ROOM***

*Performance:* **Kaboom Percussion**

## 19:00 - 19:30

*MUSIC ACADEMY - **OPERA ROOM***

*Performance:* **Ann Singer Concert**

# 09:00 - 11:30

*MUSIC ACADEMY - **CLASSROOM 1***

## JAZZ

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:30 | 576: Improvising Improvisation / ***Edward Roy Orgill*** (W) |

## MISTEC 2

| | |
|---|---|
| 10:30-11:30 | 233: An Exploration of First Nations Music of Australia and Orff Schulwerk – Developing Musical Understanding Through Culturally Sensitive Activities / ***Christine Jane Nicholas*** (W) |

*MUSIC ACADEMY - **CLASSROOM 2***

## JAZZ

| | |
|---|---|
| 10:30-11:00 | 172: Identifying a Brazilian songwriting habitus in 'Madalena', by Ivan Lins / ***Leandro Ernesto Maia*** (SP) |
| 11:00-11:30 | 592: The probleme of jazz education in Azerbaijan / ***Turan Mammadaliyeva*** (SP) |

*MUSIC ACADEMY - **LONG ROOM***

## Musicians' Health

| | |
|---|---|
| 09:00-09:30 | Opening |
| 10:00-10:30 | 248: Quality of life and artistic senior citizenship: a case study of the helderberg village choir, south africa / ***Dawn Joseph, Caroline Van Niekerk*** (SP) |
| 10:30-11:30 | 299: Beyond your hands: a whole body approach to piano playing / ***Carina Joly*** (W) |

*HILTON - **SAPFIR A&B***

## Research 1

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:00 | 684: Music Learning as Youth Development / ***Brian Kaufman*** (SP) |
| 10:00-11:30 | 190: Mapping the Musical Lifecourse: affordances, constraints, and challenges relating to musical pathways across the lifecourse / ***Andrea Creech, Lee Higgins, Lee Willingham, Margaret Barrett, Susan O'neill, Valerie Peters, Roger Mantie*** (S) |

*HILTON - **ZUMRUD***

## Music in Special Education

| | |
|---|---|
| 10:00-10:30 | Opening |
| 10:30-11:00 | 120: Functional Expansion of Music Education Technologies (through the example of music rehabilitation therapy of neurology ward patients) / ***Alla Toropova, Tatiana Lvova*** (SP) |

*HILTON - **ONYX A***

## PRIME 1: Practice & Research

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:00 | 68: "Why music at school?": exploring the basic ideas of young learners to justify compulsory music lessons in public schools / ***Markus Cslovjecsek, Stefanie Portner*** (SP) |
| 10:00-10:30 | 156: Student choice and the pathway towards secondary school elective music classes / ***Antony Hubmayer*** (SP) |
| 10:30-11:00 | 663: The role of singing in adolescents' everyday life / ***Graça Boal-Palheiros*** (SP) |

*HILTON - **ONYX B***

## Community Music Activity (CMA)

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:00 | 342: Community Music as Social Intervention: Case Studies from Canada / ***Lee Willingham*** (SP) |
| 10:00-11:00 | 743: Liberation Drum Circles: Engaging social justice activism though body percussion cyphers, social emotional poetry and critical pedagogy / ***Martin Urbach*** (W) |
| 11:00-11:30 | 397: The Big Show / Peter Moser (SP) |

*HILTON - **AMETYST A***

## MISTEC 1

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:00 | 528: Musical Futures and culturally relevant pedagogy / ***Emily Wilson, Neryl Jeanneret*** (SP) |
| 10:00-10:30 | 65: Upgrading Traditional Nursery Rhymes for use as Singing Materials in Music Classrooms / ***Tadahiro Murao, Chie Miyata*** (SP) |
| 10:30-11:00 | 128: Direct Declarations: an articulating element for Teacher Professional Identity from the complexity perspective / ***María-Cecilia Jorquera-Jaramillo, Javier Duque Gutiérrez*** (SP) |
| 11:00-11:30 | 158: Israeli "folksongs" and music education: what does it mean and how does it work? / ***Claudia Gluschankof*** (SP) |

# 09:00 - 11:30

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:00 | 278: The value of making music together in co-curricular ensembles. What are the factors that contribute to wellbeing and student engagement? / ***Bradley Merrick*** (SP) |
| 10:30-11:00 | 262: 21st Century Education: Situating Music in the Bigger Picture / ***Angie Mullins*** (SP) |
| 11:00-11:30 | 600: SaPa in Schools - An attempt to integrate music education and teacher training into Indian schools / ***Bindu Subramaniam, Lakshminarayana Ambi Subramaniam*** (SP) |

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:00 | 401: Singing Communities: Nurturing Singing Cultures in Primary Schools / ***Te Oti Rakena*** (SP) |
| 10:00-10:30 | 444: The impact of informal approaches to the learning and teaching, teacher development and global communities of practice on creativity in the music classroom / ***Ian Harvey, Anna Gower*** (SP) |
| 10:30-11:00 | 508: Professional Development for Music Faculty: A Teacher Conversation Group / ***Alden Snell, Suzanne Burton*** (SP) |
| 11:00-11:30 | 398: Choral singing as an aid to vocabulary development in young English learners and speakers / ***Simone Avis Richardson*** (SP) |

*HILTON - **YAGUT***

## Early Childhood Music Education (ECME)

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:00 | 250: The cultural context of early childhood musical experience: Finding commonalities, honoring difference / ***Patricia A St. John*** (SP) |
| 10:00-10:30 | 637: Maternal perceptions of maternal-infant attachment linked with maternal infant-directed musical activities in urbanized populations / ***Sheila Catherine Woodward, Alla Vladimirovna Toropova, Zoe Dionyssiou, Elizabeth Andang'o, Jèssica Pérez Moreno*** (SP) |
| 10:30-11:30 | 46: Embracing the Journey: Kodály music education and language literacy / ***Marilyn Brouette*** (W) |

*HILTON - **SAPFIR C***

## Spirituality

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:00 | 57: Teaching the "Spiritual" in Music Education / ***Susan Quindag*** (SP) |
| 10:00-10:30 | 42: Sex, Sexuality, Gender and Music Education / ***June Boyce-Tillman*** (SP) |
| 10:30-11:00 | 104: To Sing a New Song: An examination of the extraordinary changes in sacred music practices in Oceania as a result of the introduction of Christianity / ***Debbie Lynn Wolf*** (SP) |
| 11:00-11:30 | 99: If the answer is 'spirituality' what is the question? / ***Roy Page-Shipp*** (SP) |

# 11:30 - 12:00
## Break

# 12:00 - 13:00

*MUSIC ACADEMY - **OPERA ROOM***

**Ahmad Sarmast** *(Keynote Address)*

Is Music a Luxury for a Post Conflict Nation Like Afghanistan?

# 13:00 - 14:00
## Break

*MUSIC ACADEMY - **FOYER - OPERA ROOM***

**Students, Early Career Professionals and ISME Awards Lunch Reception**

*HILTON - **FOYER***

**Poster Session - 1**

*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 13:15 - 13:30

*MUSIC ACADEMY - **Uzeyir Hacibeyli Big Concert Hall***

*Performance:* **Vivian Fang Liu Piano Concert**

# 14:00 - 15:30

*MUSIC ACADEMY - **CLASSROOM 1***

## MISTEC 3

| | |
|---|---|
| 15:00-15:30 | 522: Encouraging Music Learning Through Adaptive Constructionism / ***Peter Richard Webster*** (SP) |

*MUSIC ACADEMY - **CLASSROOM 2***

## JAZZ

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|---|---|
| 14:00-15:00 | 18: Experiencing Chick Corea / ***Monika Herzig*** (W) |

*MUSIC ACADEMY - **LONG ROOM***

## Musicians' Health

| | |
|---|---|
| 14:00-14:30 | 324: A follow up study of 186 music students who had been previously affected by playing-related pain: Aetiology and assessment of the treatment approaches / ***Christos I. Ioannou, Julia Hafer, André Lee, Eckart Altenmüller*** (SP) |
| 14:30-15:00 | 606 : Health status of music students in 2002 and 2017: evaluation of a comprehensive health and prevention program for music students in a German Music University / ***Eckart Altenmueller, Eva Baumann, Jens Algermissen, Roland Kolb, Magdalena Rosset, Christos I. Ioannou*** (SP) |

*HILTON - **SAPFIR A&B***

## Research 1

| | |
|---|---|
| 14:00-14:30 | 69: Effects of Wind Ensemble Seating Configurations on College Instrumentalists' Perceptions of Ensemble Sound / ***Brian Silvey, Aaron Wacker, Brad Regier*** (SP) |
| 14:30-15:00 | 73: FALKO-M: A tool for assessing general music teachers' professional knowledge / ***Gabriele Puffer, Bernhard Hofmann*** (SP) |

*HILTON - **ZUMRUD***

## Music in Special Education

| | |
|---|---|
| 14:30-15:00 | 155: Realising the musical ambitions of disabled musicians / ***Thursa Sanderson*** (SP) |

*HILTON - **ONYX A***

## PRIME 1: Practice & Research

| | |
|---|---|
| 14:00-15:30 | 448: Crossing borders musically – deep-level orientations and aims of music education to respond to the common needs of wellbeing, learning, participation and inclusion / ***Kaarina Marjanen, Markus Cslovjecsek, Hubert Gruber, Carlos Lage Gomez, Sabine Chatelain*** (S) |

*HILTON - **ONYX B***

## Community Music Activity (CMA)

| | |
|---|---|
| 14:00-15:30 | 127: MUSOC: Music and Social Intervention Research Network / ***Jennie Henley, Lee Higgins*** (S) |

*HILTON - **FIRUZE A***

## Popular Music

| | |
|---|---|
| 14:00-14:30 | Opening |
| 14:30-15:00 | 280: Musical Futures and indicators of student engagement in the classroom / ***Emily Wilson*** (SP) |
| 15:00-15:30 | 115: Examining Pre-Service Music Teachers' Experiences with Popular Music Pedagogies in Music Education Methods Courses / ***Martina Vasil*** (SP) |

# 14:00 - 15:30

*HILTON - **FIRUZE B***

## MISTEC 4

| | |
|---|---|
| 14:30-15:30 | 129: Master class for playing the Yakut national musical instrument – KHOMUS – represented by the collective of music teachers and pupils of 3 - 4 classes of the Republic of Sakha (Yakutia) (according to the Russian-regional project "Music for All") / ***Antonina Pavlova, Nadezhda Makarova, Sargylana Okoneshnikova, Olga Arkadieva, Raisa Scriabin, Svetlana Mikhailova, Svetlana Megina, Svetlana Vasilyeva, Praskovya Egorova, Alexey Kozlov*** (W) |

*HILTON - **AMETYST B***

## MISTEC 1

| | |
|---|---|
| 16:00-17:00 | 180: Music in Schools and Music in the Community: exploring the boundaries / ***Smaragda Chrysostomou, S. Alex Ruthmann, Maria Papazahariou Christoforou, Flavia Candusso, Magali Kleber, Jo Gibson*** (S) |

*HILTON - **AMETYST C***

## El Sistema

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:00 | 644: El Sistema Inspired Program in Italy. Il Sistema delle Orchestre e dei Cori Giovanili ed infantili in Italia: a quali-quantitative study / ***Antonella Coppi*** (SP) |
| 10:00-10:30 | 466: Transformations through musical contexts: El Sistema's social impact on students within a Los Angeles community / ***Christine Maria D'Alexander*** (SP) |

*HILTON - **YAGUT***

## Early Childhood Music Education (ECME)

| | |
|---|---|
| 14:00-14:30 | 67: The first thousand days of life: Music education 0-4 and Infant Mental Health / ***Margré van Gestel*** (SP) |
| 14:30-15:30 | 389: Musical storytelling: children's literature and poetry in the general music classroom / ***Lori F Gray*** (W) |

*HILTON - **SAPFIR C***

## Spirituality

| | |
|---|---|
| 14:00-15:30 | 85: The Journey through Spirituality, Music and Identity in Musical Development / ***June Boyce-Tillman, Marie Mccarthy, Gerda Praetorius, Amira Ehrlich*** (S) |

# 15:30 - 16:00
## Break



*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 16:00 - 17:30

*MUSIC ACADEMY - **CLASSROOM 2***

## JAZZ

| | |
|---|---|
| 16:00-17:00 | 381: Cultivating The Vibe: Dynamic Rehearsal Techniques for The Contemporary Jazz Educator / ***Robert Sabin*** (W) |

*MUSIC ACADEMY - **LONG ROOM***

## Musicians' Health

| | |
|---|---|
| 16:00-16:30 | 177: Somatic Movement and Music Protocol Training and Implementation for Seniors / ***Wendell Hanna*** (SP) |
| 16:30-17:30 | 616: Are you sitting comfortably? top tips for comfortable sitting during orchestral rehearsals / ***Sarah Upjohn*** (W) |

*HILTON - **SAPFIR A&B***

## Research 1

| | |
|---|---|
| 16:00-16:30 | 100: Parent-teacher partnerships in group music lessons: a collective case study / ***Kathryn Ang*** (SP) |
| 16:30-17:00 | 223: Flow in the Singapore music classroom: a qualitative study / ***Hoo Cher Liek*** (SP) |
| 17:00-17:30 | 271: Implementing music in Brazilian regular schools: From legal guidelines to practice in education / ***Sergio Figueiredo, José Soares, Regina Finck Schambeck*** (SP) |

*HILTON - **ZUMRUD***

## Music in Special Education

| | |
|---|---|
| 16:00-16:30 | 349: Study of the Adolescent's Opinions about the Influence of Pop Music on Their Health Cognition / ***Linlin Chen, HsinYen Yu*** (SP) |
| 16:30-17:00 | 596: Musicianship belongs to everyone / ***Markku Kaikkonen*** (SP) |
| 17:00-17:30 | 682: Collaboration between music education and music therapy in public schools / ***Amy Jo Wickstrom*** (SP) |

*HILTON - **ONYX B***

## Community Music Activity (CMA)

| | |
|---|---|
| 16:00-16:30 | 678: The music network: social projects in Brazilian Music Festival / ***Magali Kleber*** (SP) |
| 16:30-17:30 | 13: ISME MEC Development Project: Working Better Together Social Justice, Wellbeing and Identity / ***Kathryn Deane, Peter Moser, Richard Hallam*** (W) |

*HILTON - **FIRUZE A***

## Popular Music

| | |
|---|---|
| 16:00-17:30 | 472: Hip Hop Music as a Culturally Sustaining and Relevant Approach to Engaging and Enriching the Educational Experiences of 21st Century Students / ***Yyvienne Abla, Alexander Crooke, Elliot Gann, Pete Moser*** (S) |

*HILTON - **FIRUZE B***

## MISTEC 4

| | |
|---|---|
| 16:00-16:30 | 690: An empirical view of Music Education as a subset of Cultural Education in primary and secondary schools with reference to the field of human ecology / ***Anna (Elma) Britz*** (SP) |
| 16:30-17:00 | 360: What's New in Music Education?: A multi language music website for teachers and children / ***Eva Brand*** (SP) |
| 17:00-17:30 | 630: Strangers No More: Integrating Refugee and Immigrant Students in the Music Classroom / ***Anand Raj Sukumaran*** (SP) |

*HILTON - **AMETYST A***

## MISTEC 2

| | |
|---|---|
| 16:00-17:30 | 567: "Music Teacher – Teaching Music – Teaching through Music?" An interactive roundtable towards an identity of generalist teachers and their interdisciplinary approach / ***Teresa Leonhard, Markus Cslovjecsek*** (D) |

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 16:00-16:30 | 747: Music for All in Kindergartens of the Republic of Sakha (Yakutia) - ***Maiia Stepanova*** (SP) |
| 16:30-17:00 | 197: The Question of Indigenous Music: A Literature Review of Music Education in Post-Apartheid South Africa / ***Alessandra Mariela Versola*** (SP) |

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 16:00-17:00 | 525: Bollywood and Embodiment: Using Movement and Cultural Art forms to Teach Music / ***Rachael Jacobs*** (W) |

# 16:00 - 17:30

| | |
|---|---|
| 17:00-17:30 | 579: Catch and Release: A Model to Develop Student Teacher Situational Interest in Music Education in a Generalist Teacher Education programme / ***Regina Murphy, Francis Ward, Marie Louise Bowe*** (SP) |

*HILTON - **YAGUT***

## Early Childhood Music Education (ECME)

| | |
|---|---|
| 16:00-16:30 | 77: The Importance of Free Interaction with Musical Instruments in Childhood: Focusing on Beating a Small Djembe / ***Sayuri Ihara*** (SP) |
| 16:30-17:00 | 41: Playing Mummies and Daddies: Music education, gender and the young child / ***June Boyce***-Tillman (SP) |

*HILTON - **SAPFIR C***

## Spirituality

| | |
|---|---|
| 16:00-17:30 | 435: Lifelong learning with Rhythm / ***Katharina Loibner*** (D) |

# 18:00 - 20:00

*HAYDAR ALIYEV PALACE*

## OFFICIAL OPENING CEREMONY

***Mr. Abulfas Garayev***
*The Minister of Culture of the Republic of Azerbaijan*

***Professor Lee Higgins***
*ISME President, Director of the International Centre of Community Music based at York St John University, UK*

***Professor Uğur Alpagut*** *- Conference Chair, Baku 2018. ISME Board Member and Turkic World Representative in ISME. Bolu Abant Izzet Baysal University – Bolu / TÜRKİYE*

***Dusen Kaseinov***
*Secretary General of the International Organisation of Turkic Cultures (TURKSOY)*

| | | |
|---|---|---|
| 1. | **D.Kabalevsky- ISME Fanfare** | *Azerbaijan State Symphony Orchestra named after U.Hajibeyli Conductor Fuad İbrahimov* |
| 2. | **O.Zulfugarov - "Holiday Overture"** | *Azerbaijan State Symphony Orchestra named after U.Hajibeyli Conductor Fuad İbrahimov* |
| 3. | **V.Adigozalov, R.Hajiyev - The suita of the "Motherland"** | *Azerbaijan State Dance Ensemble* |
| 4. | **F.Chopin - "Grand Polonaise"** | *Jamil Sadizadeh (fortepiano) accompanied by Azerbaijan State Symphony Orchestra named after U.Hajibeyli Conductor Fuad İbrahimov* |
| 5. | **U.Hajibeyli - Aria of Hasan khan from the opera "Koroghlu"** | *Taleh Yahyaev accompanied by Azerbaijan State Symphony Orchestra named after U.Hajibeyli Conductor Fuad İbrahimov* |
| 6. | **A.Zeynalli - "Mughamsayaghi"** | *Laureate of international competitions Jeyla Seyidova (violin). accompanied by Azerbaijan State Symphony Orchestra named after U.Hajibeyli Conductor Fuad İbrahimov* |



*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

| | | |
|---|---|---|
| 7. | **F.Amirov – "Lands of Azerbaijan"** | *Honored artist Sabina Asadova accompanied by Azerbaijan State Symphony Orchestra named after U.Hajibeyli Conductor Fuad İbrahimov* |
| 8. | **G.Puccini - The waltz of Muzette "La Boheme" from the opera** | *Winner of VII International Competition of Vocalists Bulbul honored artist Elnara Mammadova accompanied by Azerbaijan State Symphony Orchestra named after U.Hajibeyli Conductor Fuad İbrahimov* |
| 9. | **The dance of "Spring"** | *Azerbaijan State Dance Ensemble* |
| 10. | **G.Garayev - The waltz from "Seven beauties" ballet** | *Ballet artists of the Azerbaijan State Academic Opera and Ballet Theater accompanied by Azerbaijan State Symphony Orchestra named after U.Hajibeyli Conductor Fuad İbrahimov* |
| 11. | **"Garabagh shikastasi"** | *The winners of mugham festivals, the honored artists - Arzu Aliyeva, Nigar Shabanova, Teyyar Bayramov, Elnur Zeynalov accompanied by Azerbaijan State Symphony Orchestra named after U.Hajibeyli Conductor Fuad İbrahimov* |
| 12. | **The dance of "Gaytaghi"** | *Azerbaijan State Dance Ensemble* |
| 13. | **U.Hajibeyli - Aria of Koroghlu and final stage from the opera "Koroghlu"** | *Honored artist Samir Jafarov, accompanied by Azerbaijan State Symphony Orchestra named after U.Hajibeyli Conductor Fuad İbrahimov Azerbaijan State Choir Capella Art director of Capella Gulbaci Imanova* |
| 14. | **G.Garayev - The cantate of "The flag bearer of the time"** | *Azerbaijan State Symphony Orchestra named after U.Hajibeyli Conductor Fuad İbrahimov Azerbaijan State Choir Capella, Art director of Capella Gulbaci Imanova* |

## 20:00 - 21:00

*HAYDAR ALIYEV PALACE*

**WELCOME COCKTAIL**

# 09:00 - 10:30

*MUSIC ACADEMY - **OPERA ROOM***

## Early Childhood Music Education (ECME)

| | |
|---|---|
| 09:00-10:00 | 550: Springboards! Creating magical musical moments / ***Anna Mlynek-Kalman*** (W) |
| 10:00-10:30 | 144: The Educational Developmental Viewpoint of What Infants Hear On TV: A Soundscape Analysis of Infant-Directed Broadcasts / ***Idit Sulkin, Warren Brodsky*** (SP) |

*MUSIC ACADEMY - **LONG ROOM***

## Research 1

| | |
|---|---|
| 09:00-09:30 | 276: ...and suddenly I'm composing / ***Sigrid Jordal Havre*** (SP) |
| 09:30-10:00 | 305: Applications of concepts related to implementation of a visual approach to rhythm / ***John Charles Varney*** (SP) |
| 10:00-10:30 | 411: Hidden elitism: the consequences of discourse of free choice in music education / ***Lauri Vakeva, Heidi Westerlund, Leena Ilmola Sheppard*** (SP) |

*HILTON - **SAPFIR A&B***

## Education of the Professional Musician (CEPROM)

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:00 | 62: Once a musician, always a musician: reframing identity in retirement / ***Janis Weller*** (SP) |
| 10:00-10:30 | 691: Professional Development Programs for Adult Community Orchestra Musicians / ***Annie Mitchell*** (SP) |

*HILTON - **ZUMRUD***

## Forum 1 for Instrumental and Vocal Pedagogy

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:00 | 169: Making music throughout adulthood: Best practices in teaching music to aging adults / ***Pamela D. Pike*** (SP) |
| 10:00-10:30 | 131: Teaching singing with natural body movements - a holistic way of learning / ***Pirjo Nenonen*** (SP) |

*HILTON - **ONYX B***

## PRIME 1: Practice & Research

| | |
|---|---|
| 09:00-10:30 | 334: Advancing Music Education in Northern Europe: Authorship in a State-Sponsored International Network / ***David Hebert, Torunn Bakken Hauge, Kristi Kiilu, Geir Johansen, Cecilia Ferm Almqvist, Adriana Di Lorenzo Tillborg, Helga Rut Gudmondsdottir*** (D) |

*HILTON - **FIRUZE A***

## Popular Music

| | |
|---|---|
| 09:00-09:30 | 199: The Fusion of Generations: Keeping the "Putong" Tradition Alive through Innovation Using Popular Music Styles / ***Celeste Manrique Romulo*** (SP) |
| 09:30-10:00 | 331: The place of World Music in the Popular Music Higher Education Curriculum / ***Donna Weston*** (SP) |
| 10:00-10:30 | 607: The Influence of Professional Development in Popular Music Education on the Pedagogy of Four Classically Trained Music Teachers / ***Martina Vasil*** (SP) |

*HILTON - **FIRUZE B***

## Music Technology (SIG)

| | |
|---|---|
| 09:00-09:30 | Opening |
| 09:30-10:00 | 173: Disability, Design and Technology in Music Education / ***Adam Patrick Bell, Ryan Stelter*** (SP) |
| 10:00-10:30 | 555: STEM/STEAM initiatives in Undergraduate Music Education / ***Lee Cheng*** (SP) |

*HILTON - **AMETYST A***

## MISTEC 1

| | |
|---|---|
| 09:00-09:30 | 32: Inspired Artistry: The Values of Music Educators / ***Gregory Xavier Whitmore*** (SP) |
| 09:30-10:00 | 514: Assesing an Intervention Towards Inclusion: Music in the Post-Graduation Lives of Jerusalem's Ultraorthodox Music Teacher Education Program / ***Amira Ehrlich, Rachel Kazir*** (SP) |
| 10:00-10:30 | 50: Subjective journeys across aural and visual senses: A study of children's and adults' color-hearing Chromaesthesia / ***Rivka Elkoshi*** (SP) |

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 09:00-10:00 | 222: 'Learning through drumming' A sustainable music making programme and mentorship / ***Syed Ibrahim BHM*** (W) |

*HILTON - **YAGUT***

## Spirituality

| | |
|---|---|
| 09:00-09:30 | 301: Getting to grips with spirituality and music through emergence / ***Roy Page-Shipp*** (SP) |



*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 09:00 - 10:30

*HILTON - **SAPFIR C***

## CMA 1

| | |
|---|---|
| 09:00-10:00 | 300: Affirmation: A Positive Tool for Music Educators' Career Sustainability / ***Mary Cohen, Matthew Cohen*** (W) |
| 10:00-10:30 | 750: General Musical Education in Georgia / ***Rusudan Takaishvili*** (SP) |

# 10:30 - 10:45
## Break

# 10:45 - 11:45

## National/Regional ISME Meetings

1. **Australia Regional Meeting**
   *Music Academy/ Long Room*
   Australia, New Zeland
2. **Japan Regional Meeting**
   *Hilton / Onyx B*
   Japan
3. **UK Regional Meeting**
   *Hilton/ Onyx A*
   United Kingdom
4. **US Regional Meeting**
   Music Academy / Opera Room
   United Stated
5. **Canada Regional Meeting**
   *Hilton / Firuze A*
   Canada
6. **Africa Regional Meeting**
   *Hilton / Yagut*
   Botswana, Kenya, Nigeria, South Africa, Uganda
7. **Eastern Europe Regional Meeting**
   *Hilton / Ametyst B*
   Estonia, Hungary, Latvia, Lithuania, Poland, Russian Federation
8. **Europe Regional Meeting**
   *Music Academy/ Uzeyir Hacibeyli Big Concert Hall*
   Austria, Cyprus, France, Germany, Greece, Ireland, Italy, Netherlands, Portugal, Spain, Switzerland
9. **Latin America Regional Meeting**
   *Hilton / Sapfir A&B*
   Argentina, Brazil, Chile, Mexico, Peru
10. **Scandinavia Regional Meeting**
    *Music Academy / Classroom 2*
    Finland, Iceland, Norway, Sweden
11. **Turkic Regional Meeting**
    *Hilton / Ametyst C*
    Azerbaijan, Turkey
12. **South Asia Regional Meeting**
    *Hilton / Zumrud*
    Afghanistan, India, Nepal
13. **Asia Pacific Regional Meeting**
    *Hilton / Ametyst A*
    China, Hong Kong, Macao
14. **South East & East Asia Regional Meeting**
    Hilton / Firuze B
    Korea, Malaysia, Singapore, Philippines

# 11:45 - 12:00

*MUSIC ACADEMY - **OPERA ROOM***

**Tariyel Mammedov**
The Paradigm of modern music education at the Baku Music Academy

# 12:00 - 13:00

*MUSIC ACADEMY - **OPERA ROOM***

**Dusen Kaseinov** *(Keynote Address)*
Traditional Music Culture and Music Education in Turkic Countries: Present Status and Problems

# 13:00 - 14:00
## Break

*MUSIC ACADEMY - **FOYER - OPERA ROOM***

**13:00 - 13:30 INA Council - Buffet lunch**

*MUSIC ACADEMY - **CLASSROOM 1***

**13:30 - 14:00 INA Council - Meeting**

*HILTON - **FOYER***

**Poster Session - 2**

# 13:00 - 14:00

*MUSIC ACADEMY - **OPERA ROOM***

**Performance: Classical Turkish Music Concert**

# 14:00 - 15:30

*MUSIC ACADEMY - **OPERA ROOM***

## Constitution + Bylaws Drop In Session

| | |
|---|---|
| 14:00-15:00 | Constitution + Bylaws Drop In Session |

*MUSIC ACADEMY - **CLASSROOM 2***

## Education of the Professional Musician (CEPROM)

| | |
|---|---|
| 14:00-15:00 | 533: Bridging for Success-Inspiring and Mentoring Young Professionals / ***Jennifer Snow*** (W) |
| 15:00-15:30 | 28: The development of effective and competent string instrument teachers / ***Joy Ha*** (SP) |

*MUSIC ACADEMY - **LONG ROOM***

## Research 1

| | |
|---|---|
| 14:00-14:30 | 386: Study on musical practices in non-institutionalized spaces in Canada and Brazil: first results on the Brazilian case / ***Marco Antonio Toledo Nascimento, Francis Dubé, Adeline Stervinou, Zélia Chueke, Ana Cristina Tourinho, Pedro Rogerio, Gabriel Nunes, Leandro Serafim, Mei Ra St Laurent, Christiane Jean, Thomas Rieppi, Catherine Bouthillette*** (SP) |
| 15:00-15:30 | 429: Music education in a progressive pedagogical movement: a reading of La Nouvelle Éducation / ***Tamya De Oliveira, Ramos Moreira*** (SP) |

*HILTON - **SAPFIR A&B***

## Policy

| | |
|---|---|
| 14:00-14:30 | Opening |
| 14:30-15:00 | 35: Globalizing Music Education / ***Alexandra Kertz-Welzel*** (SP) |
| 15:00-15:30 | 51: On values and life's journey through music: Reflections on Eriksons' life stages and music education / ***Estelle R. Jorgensen*** (SP) |

*HILTON - **ZUMRUD***

## Forum 1 for Instrumental and Vocal Pedagogy

| | |
|---|---|
| 14:00-15:30 | 293: Expanding professionalism through social innovations: Towards wider participation in and through music schools in France, Sweden and Finland / ***Heidi Maria Westerlund, Martin Paul Stanislas Galmiche, Hanna Elisabeth Kamensky, Eva Marianne Saether, Tuulikki Elisa Laes*** (S) |

*HILTON - **ONYX A***

## SIG: Applied Pedagogies

| | |
|---|---|
| 14:00-14:30 | Opening |
| 14:30-15:30 | 439: Pedagogy of Presence: Finding the "Space of Appearance" in Song / ***Cathy Benedict*** (W) |

*HILTON - **ONYX B***

## PRIME 1: Practice & Research

| | |
|---|---|
| 14:00-14:30 | 631: Dialogical Practices in Musical Education/ ***Denise Andrade de Freitas Martins, Ilza Zenker Leme Joly*** (SP) |
| 14:30-15:00 | 86: Using music to teach ecology and conservation: a pedagogical case study from the Brazilian Pantanal / ***Ethan Andrew Shirley, Alexander James Carney, Christopher Stanton Hannaford, Gregory James Ewing*** (SP) |
| 15:00-15:30 | 391: Knowledge mobilized during a creative music making task – an opportunity for integrated learning / ***Sabine Chatelain, Marcelo Giglio*** (SP) |

*HILTON - **FIRUZE A***

## Popular Music

| | |
|---|---|
| 14:30-15:30 | 612: Modern Bands for Modern Times: Increasing Participation Rates Among Under-served Student Populations Through Popular Music Pedagogy / ***Matthew Clauhs*** (W) |

*HILTON - **FIRUZE B***

## Music Technology (SIG)

| | |
|---|---|
| 14:00-14:30 | 503: New assistive technological instruments, new affordances: disabled students and young adults using the Clarion in Open Orchestras settings / ***Marina Gall*** (SP) |
| 14:30-15:30 | 455: Making Music without Thresholds. Free Online Music Applications in Music Education / ***Matti Ruippo*** (W) |



*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 14:00 - 15:30

*HILTON - **AMETYST A***

## MISTEC 1

| | |
|---|---|
| 14:00-14:30 | 572: Singing Competences across European National School Curricula / ***Van Der Sandt Johannes**, Schaumberger Helmut, Johnson David, Wolf Motje* (SP) |
| 14:30-15:00 | 70: Expanding students' rhythmic experiences by including quantitative rhythmics / ***Eirimas Velicka*** (SP) |
| 15:00-15:30 | 84: Music Teacher Education and Training of Mentors at the University of Pécs / ***Bence Vas**, Ákos Gocsál* (SP) |

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 14:00-14:30 | 242: (Music)culture(s) in the classroom? A Qualitative Analysis of music teachers' orientations to migration and intercultural learning with the Documentary Method / ***Thade Buchborn*** (SP) |
| 14:30-15:00 | 249: Multicultural Music Education in Macao / ***Baisheng Dai*** (SP) |
| 15:00-15:30 | 380: Three Contemporary Approaches to Social Justice for the Choral Educator / ***Catherine Bennett Walling*** (SP) |

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 14:00-14:30 | 399: Back to the Village for Cultural Emancipation and Relevance: The Case of the Mbira Centre of Zimbabwe / ***Bridget Chinouriri*** (SP) |
| 14:30-15:00 | 542: Colonialism, Biculturalism, and Partnership: Maori and Pakeha Cultures in New Zealand Music Education / ***Sean Thomas Scanlen*** (SP) |

*HILTON - **YAGUT***

## Spirituality

| | |
|---|---|
| 14:00-14:30 | 430: Reclaiming Musical Idleness from Colonized Christian Notions of the Sin of Sloth / ***Kevin Shorner***-Johnson (SP) |
| 14:30-15:00 | 313: Teaching towards social justice and humanism through music education: An autoethnography / ***Franklin Arthur Lewis*** (SP) |

*HILTON - **SAPFIR C***

## CMA 1

| | |
|---|---|
| 14:00-14:30 | 134: Percy Grainger and community music: Rethinking higher music education / ***Glen Carruthers*** (SP) |
| 14:30-15:00 | 112: A participatory approach in music education, it's influence on social behaviours and audience development strategies – a case study / ***Adam Janusz Świtała**, Malina Sarnowska, Katarzyna M. Wyrzykowska* (SP) |
| 15:00-15:30 | 632: Music education at an under-resourced school through partnership between university and community / ***Dorette Vermeulen*** (SP) |

# 15:30 - 16:00
## Break

# 16:00 - 17:30

*MUSIC ACADEMY - **LONG ROOM***

## JAZZ

| | |
|---|---|
| 16:00-17:00 | 696: Listen, sing, compose and play: An integrated pedagogy for contemporary music theory and advanced musicianship / ***Annie Mitchell*** (W) |

*MUSIC ACADEMY - **OPERA ROOM***

## Early Childhood Music Education (ECME)

| | |
|---|---|
| 16:00-16:30 | 151: A Pilot Study on Fetal Growth Reactions Through the Use of an Holistic Music Educational Approach / ***Liza Lee**, Wei Ju Liang* (SP) |
| 16:30-17:00 | 110: Musical diversity: the differences between public and private kindergartens in China / ***Kunyu Yan*** (SP) |
| 17:00-17:30 | 152: Predictive Listening in Music Comprehension and Music Training / ***Valeri Brainin*** (SP) |

# 16:00 - 17:30

*MUSIC ACADEMY - **CLASSROOM 2***

## Education of the Professional Musician (CEPROM)

| | |
|---|---|
| 16:00-17:00 | 371: Lili Boulanger (d.1918), Marian McPartland (b.1918): 100-year Musical Journey / ***Susan Wheatley*** (W) |
| 17:00-17:30 | 193: Life's journey through music performance reviews in schools / ***Amanda Watson*** (SP) |

*HILTON - **SAPFIR A&B***

## Policy

| | |
|---|---|
| 16:00-16:30 | 524: Advocating for music with core musical values / ***Peter Richard Webster*** (SP) |
| 16:30-17:00 | 116: Sweden's Art and Music Schools and Compulsory Schools: The Collaboration Discourse / ***Adriana Di Lorenzo Tillborg, Patrick Schmidt*** (SP) |
| 17:00-17:30 | 711: Comparison of contents of Korean traditional music education according to the political tendency of Koreans living in Japan / ***Jongmo Yang, Jaeyeon Paik*** (SP) |

*HILTON - **ZUMRUD***

## Forum 1 for Instrumental and Vocal Pedagogy

| | |
|---|---|
| 16:00-16:30 | 20: Research on the Literature Deficiency For "Vocal Education" Studies Applied in Theater Acting / ***Kutup Ata Tuncer, Ilkay Ebru Tuncer Boon*** (SP) |
| 16:30-17:30 | 111: Reflective Learning Experiences: Using Essential Questions to Uncover Motivations and Resistances to Learning / ***S. Rebeqa Rivers*** (W) |

*HILTON - **ONYX A***

## SIG: Applied Pedagogies

| | |
|---|---|
| 16:30-17:30 | 204: Landscape-Soundscape: Deep Listening and Improvisation in the Music Classroom / ***Lam Gigi Chiying, Cheng Lee, Lau Ka Wai, Lun Edward Waikit*** (W) |

*HILTON - **ONYX B***

## PRIME 1: Practice & Research

| | |
|---|---|
| 16:00-16:30 | 639: soundLINCS, as a charity working with Higher Education Institutes, investigates the impact and outcomes of research upon inclusive practice in music and non-music organisations through grant funded programmes / ***Nikki-Kate Heyes MBE*** (SP) |
| 16:30-17:00 | 675: Uses for Augmented and Virtual Reality Technology in Music Education Programs / ***Stephanie Standerfer*** (SP) |

*HILTON - **FIRUZE A***

## Popular Music

| | |
|---|---|
| 16:00-17:00 | 715: Popular Music Education and Modern Band / ***Scott Burstein*** (W) |

*HILTON - **FIRUZE B***

## Music Technology (SIG)

| | |
|---|---|
| 16:00-17:00 | 598: Harmonia-on-the-go: An app for learning classical harmony / ***Eddy K M Chong*** (W) |
| 17:00-17:30 | 254: A technological framework to support online music teaching for large audiences / ***Baris Bozkurt, Sankalp Gulati, Oriol Romani, Xavier Serra*** (SP) |

*HILTON - **AMETYST A***

## MISTEC 1

| | |
|---|---|
| 16:00-16:30 | 97: On a journey to "high" and "low" sounds: Studying musical-visual metaphors of young listeners / ***Rivka Elkoshi*** (SP) |
| 16:30-17:00 | 98: Developing 21st Century Competencies Through Blended Learning Platforms in the Music Classroom / ***Angie Mullins*** (SP) |
| 17:00-17:30 | 108: Music teacher training at Complutense University of Madrid and California State University, Fullerton: A comparative case study / ***Dennis James Siebenaler, Anelia Ivanova Iotova*** (SP) |

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 16:00-16:30 | 203: Research on Course Material Development for Situational Music and Dancing Teaching of Ethnic Music in Primary and Secondary Schools of China Using the Music and Dancing of Yi, Hani and Tujia Ethnic Groups as Examples / ***Yuanping Shi, Cheng Xie*** (SP) |



*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 16:00 - 17:30

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 16:00-16:30 | 744: Teaching Methods and Learning Techniques of Djéguélé of the Senufo People of Côte d'Ivoire / ***Bassarima Kone, Rose Anyango Omolo*** Ongati (SP) |
| 16:30-17:00 | 635: Music Repertoires of Teachers In Chile: relationships between contexts of origin, university education and teaching practices / ***Carlos Poblete Lagos*** (SP) |
| 17:00-17:30 | 623: Personal values and aspirations to work with music education in Brazil / ***Ana Francisca Schneider Grings*** (SP) |

*HILTON - **YAGUT***

## Spirituality

| | |
|---|---|
| 16:00-17:30 | 38: Conversion of the music of cordillera / ***Bienvenido Batallones Constantino Jr, Lorna Salvatierra Areola*** (D) |

*HILTON - **SAPFIR C***

## CMA 1

| | |
|---|---|
| 16:00-16:30 | 368: The inclusive band of the Musikuniversität Wien: All Stars Inclusive / ***Beate Hennenberg*** (SP) |
| 16:30-17:00 | 312: Cantonese operatic singing in Hong Kong community: Louvre Music as a case study / ***Bo-Wah Leung*** (SP) |

# 18:00 - 19:00

*HILTON - **360 BAR (25th Floor)***

**Open Session (Commissions and Special Interest Group Introductions)**

# 18:00 - 18:30

*MUSIC ACADEMY - **Uzeyir Hacibeyli Big Concert Hall***

*Performance:* **The Canterbury Voices**

# 18:30 - 19:00

*MUSIC ACADEMY - **Uzeyir Hacibeyli Big Concert Hall***

*Performance:* **Gozdem Ilkay Piano Concert**

# 21:00-23:00

*PASSAGE 1901*

**President's Extended Reception**

# 09:00 - 11:30

*MUSIC ACADEMY - **OPERA ROOM***

## Education of the Professional Musician (CEPROM)

| | |
|---|---|
| 09:00-10:00 | 412: Transitory Life Journeys through Music: Our Endangered Animals and Oceans / ***Daniel Perlongo, Susan Wheatley*** (W) |
| 10:00-10:30 | 166: Case study of a third-age MIDI ensemble & implications for teacher preparation to work with senior adults / ***Pamela D. Pike*** (SP) |
| 10:30-11:00 | 36: Reflection and context: asking undergraduate music performance students to write about their performing / ***Diana Mary Blom*** (SP) |

*MUSIC ACADEMY - **CLASSROOM 2***

## PRIME 1: Practice & Research

| | |
|---|---|
| 09:00-09:30 | 694: Music Education committed to a multidimensional context / ***Magali Kleber, Ana Lucia Gaborim Moreira*** (SP) |
| 09:30-10:00 | 372: Humanizing Musical Education: Dialogical Pedagogy Contributions / ***Denise Andrade de Freitas Martins, Ilza Zenker Leme Joly, Luiz Gonçalves Junior*** (SP) |
| 10:00-10:30 | 283: Inclusive Pedagogy in Arts - Europe. An Erasmus Plus Project / ***Beate Hennenberg*** (SP) |
| 10:30-11:30 | 133: Big ideas in the music classroom: Exploring student work and curriculum processes from an interdisciplinary secondary school / ***Eric Shieh*** (W) |

*MUSIC ACADEMY - **LONG ROOM***

## SIG: Applied Pedagogies 1

| | |
|---|---|
| 09:30-10:30 | 113: Orff schulwerk meets lifemusic / ***Adam Janusz Świtała, Malina Sarnowska*** (W) |
| 10:30-11:30 | 465: Music learning through singing and playing Hellenic traditional songs and dances / ***Nikolaos Theodoridis, Dimitra Koniari*** (W) |

*HILTON - **SAPFIR A&B***

## Assessment, Measurement, and Evaluation

| | |
|---|---|
| 09:00-09:30 | Opening |
| 10:00-10:30 | 220: Motivating factors influencing secondary music teachers' use of student self-reflection instructional and assessment practices in music performance learning / ***Stefanovych Roberts*** (SP) |
| 10:30-11:00 | 304: Objective Assessment of Vocal Development and Subjective Assessment in the University Voice Studio: A Longitudinal Comparison / ***Kevin Hanrahan*** (SP) |
| 11:00-11:30 | 183: Nurturing student creativity through assessment for learning / ***Benjamin Bolden*** (SP) |

*HILTON - **ZUMRUD***

## Research 1

| | |
|---|---|
| 09:00-10:00 | 608: Statistically savvy or befuddled beginner? ANOVA, MANOVA, ANCOVA and more for the novice researcher / ***Melissa Eick, Sheerin Berte*** (W) |
| 10:00-10:30 | 489: Playing contemporary music with children: The Gelland Model / ***Erkki Huovinen*** (SP) |
| 10:30-11:00 | 352: Masks of Benevolence in Music Education: Crafting a Critique of the 'Center' / ***Warren Churchill, Tuulikki Laes*** (SP) |

*HILTON - **ONYX A***

## Forum 1 for Instrumental and Vocal Pedagogy

| | |
|---|---|
| 09:00-09:30 | 407: Teaching and learning Cantonese Operatic Singing in higher education and community in Hong Kong: Two case studies / ***Bo-Wah Leung*** (SP) |
| 09:30-10:00 | 462: Physiology and it's implications on Indian adolescent singers' choral choices in an after-school program / ***Sandra Oberoi*** (SP) |
| 10:00-10:30 | 153: Exploring the lived piano-playing experiences of older adults / ***Corlia Fourie*** (SP) |
| 10:30-11:00 | 326: Zoom-in: Music Education in a Minor Key / ***Leonid Sprikut*** (SP) |
| 11:00-11:30 | 511: Working with working-actions, a brief insight in a part of the Laban-YAT-system used in singing / ***Bo Rosenkull*** (SP) |

*HILTON - **ONYX B***

## Policy: Culture, Education and Media (Commission)

| | |
|---|---|
| 09:00-10:30 | 402: International perspectives on advocacy for music teaching and learning / ***Peter Richard Webster, Chad West, Susan O'neill, Bradley Merrick, Mario Antonio Toledo, Andreas Lehmann Wermser*** (S) |
| 10:30-11:30 | 189: Augmented reality for music education: an international pilot experiment open to all educators for cultural exchanges between their students / ***Giuseppe Faraone*** (W) |

*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 09:00 - 11:30

*HILTON - **FIRUZE A***

## Popular Music

| | |
|---|---|
| 09:00-10:30 | 295: The Hit Factory Classroom: Making Music Like Max Martin / ***Adam Patrick Bell**, Ryan Stelter* (D) |
| 10:30-11:30 | 81: Building Community and Musical Skills Together with Urban Young Adults / ***Alex Ruthmann**, Jamie Ehrenfeld, Tavis Linsin* (W) |

*HILTON - **FIRUZE B***

## Music Technology (SIG)

| | |
|---|---|
| 09:00-10:30 | 333: From China to the World: Internationalizing an Innovative Music Education Initiative / ***David Hebert**, Jiaxing Xie, Bo Wah Leung, Margaret Barrett, Gary Mcpherson, Liza Lee, Alex Ruthmann, Dafu Lai, Yang Yang* (D) |
| 10:30-11:30 | 188: Computer Programming in the Music Classroom with Scratch / ***Joshua Paul Emanuel*** (W) |

*HILTON - **AMETYST A***

## MISTEC 1

| | |
|---|---|
| 09:00-10:00 | 71: Percussion Pieces and Games to Engage Your Whole Class! / ***Catherine Betts**, Joshua Webster* (W) |
| 10:00-11:00 | 56: Shout for Joy: Bringing the Exuberance of African American Gospel to the K-12 General Music Classroom!!! / ***Beverly J. Vaughn*** (W) |
| 11:00-11:30 | 109: Self-efficacy of school teachers: A Brazilian survey / ***Ana Francisca Schneider Grings**, Liane Hentschke, Cristina Mie Ito Cereser* (SP) |

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 09:00-10:00 | 245: My "golden" music material! / ***Marianne Oevregaard*** (W) |
| 10:00-11:00 | 252: Exploring the music of the world through technology / ***Amanda Christina Soto*** (W) |
| 11:00-11:30 | 589: A Recommended Rubric for Individual Voice Education Course / ***Sevan Nart, Sema Sulak*** (SP) |

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 09:00-10:00 | 306: Layering complex rhythms – a hands-on approach / ***John Charles Varney*** (W) |
| 10:00-11:00 | 499: Creative expression in water / ***Adriana Rodrigues Didier*** (W) |
| 11:00-11:30 | 568: A bridge over (not so) troubled water / ***Ines Lamela**, Paulo Maria Rodrigues, Luis Cardoso* (SP) |

*HILTON - **YAGUT***

## CMA 1

| | |
|---|---|
| 09:00-09:30 | 161: "What music does for the soul and the spirit" - Uniting Syrian refugees in Melbourne through the Australian-Syrian Youth Marching Band / ***Leon R de Bruin**, Jane Southcott* (SP) |
| 09:30-10:00 | 409: Coorie Doon: songwriting in paediatric palliative care / ***Jill Morgan**, Rachel Drury* (SP) |
| 10:00-10:30 | 667: Music and Video Camp 2017 for Refugees and Greeks of 9-19 years old in Athens, Greece / ***Eva Kwan*** (SP) |
| 10:30-11:00 | 474: To sing or not to sing: Understanding the Anthem law controversy in Hong Kong through a survey of choral activities in the 1930s-1950s / ***Ho Yan Tang*** (SP) |
| 11:00-11:30 | 681: "Música sin barreras" / Music Without Barriers: "Orquestando" musical training for students deprived of freedom / ***Anibal Martel Andrade**, Wilfredo Tarazona Padilla* (SP) |

*HILTON - **SAPFIR C***

## Research 2

| | |
|---|---|
| 09:30-10:00 | 640: Expressive singing and "scenic space" with children 4-5 years old / ***Johannella Tafuri**, Maria Grazia Bellia* (SP) |
| 10:00-10:30 | 289: Understanding and planning music education in war-affected places: A framework of critical junctures / ***Gillian Howell*** (SP) |
| 10:30-11:00 | 384: "Colonial Unknowing" in Cross-cultural Music Education: Arab Students' Perceptions of Western Music Education in the Arabian Gulf / ***John Douglas Perkins*** (SP) |
| 11:00-11:30 | 519: Images of Middle Class Musicking - an exploratory study into the online representation of community music schools / ***Andreas Lehmann-Wermser*** (SP) |

# 11:30 - 12:00

## Break

## 12:00 - 13:00

*MUSIC ACADEMY - **OPERA ROOM***

**Kathryn Dean** *(Keynote Address)*
On Building a Potting Shed

## 13:00 - 13:15

*MUSIC ACADEMY - **OPERA ROOM***

**Alexandria Sultan-zade von Bruseldorff**
The Legendary, Blind Garmon (Accordion) Player of Azerbaijan"Kor Akhad"
Aliyev (Blind Akhad)

## 13:00 - 14:00
## Break

*MUSIC ACADEMY - **FOYER - OPERA ROOM***

**13:00 - 13:30 SIG convenors - Buffet lunch**

*MUSIC ACADEMY - **CLASSROOM 1***

**13:30 - 14:00 SIG convenors - Meeting**

*HILTON - **FOYER***

**Poster Session - 3**

## 14:00 - 15:30

*MUSIC ACADEMY - **OPERA ROOM***

### Education of the Professional Musician (CEPROM)

| | |
|---|---|
| 14.00-15:30 | 545: A Musician's Journey: Learning to Expect the Unexpected Adventures of a Global Performer, Professor, Writer and Leader in Higher Education / ***Nancy J. Uscher*** (D) |

*MUSIC ACADEMY - **CLASSROOM 1***

### SIG: Applied Pedagogies

| | |
|---|---|
| 14:00-14:30 | 160: Dialogic communication in the one-to-one lesson: A qualitative study / ***Leon R de Bruin*** (SP) |
| 14:30-15:30 | 377: Pearls in your pocket: Sharing in a community of musical practice / ***Eva Nivbrant Wedin, Janelize Vad Der Merwe*** (W) |

*MUSIC ACADEMY - **CLASSROOM 2***

### PRIME 1: Practice & Research

| | |
|---|---|
| 14:00-15:00 | 383: What do you do when you don't have a template? Using vocal technique to address artistic choices and sonic expression with singer-songwriters performing original material / ***Kat Reinhert*** (W) |

*MUSIC ACADEMY - **LONG ROOM***

### Forum 1 for Instrumental and Vocal Pedagogy

| | |
|---|---|
| 14:00-15:00 | 130: To learn and encourage the usage of natural body movements to improve and facilitate the singing process: Practical exercises combining body movements and singing / ***Pirjo Nenonen*** (W) |
| 15:00-15:30 | 658: Self-fulfilling prophecies in instrumental learning, teaching and performance: how real "limitations" may be created by ways of seeing an instrument / ***Pedro S. Boia*** (SP) |

*HILTON - **SAPFIR A&B***

### Assessment, Measurement, and Evaluation

| | |
|---|---|
| 14.00-14:30 | 221: Contextual factors influencing secondary music teachers' use of student self-reflection instructional and assessment practices in music performance learning / ***Stefanovych Roberts*** (SP) |
| 14:30-15:00 | 552: Membership, leadership, and the environmental context: A three-tiered analytical model for the study of community music activity / ***Graham Charles Sattler*** (SP) |
| 15:00-15:30 | 599: Development Brokers or Cultural Translators? Analysing the roles of intermediaries in cultural development projects / ***Solveig Korum, Bindu Subramaniam*** (SP) |

*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 14:00 - 15:30

*HILTON - **ZUMRUD***

## Research 1

| | |
|---|---|
| 14.00-14:30 | 515: Viva la Musica Mariachi! An examination of mariachi pedagogy at the university level / ***Amanda Christina C. Soto*** (SP) |
| 14:30-15:00 | 531: Correspondences and differences between seven music listening strategies and its relationship with the active listening approach / ***Laura Elizabeth Gutiérrez*** (SP) |
| 15:00-15:30 | 547: A new test of rhythm memory in children: Age, general musical sophistication and Kolmogorov complexity predict individual success / ***Daniel Fiedler, Daniel Müllensiefen, Pauolo Estevao Andrade*** (SP) |

*HILTON - **ONYX B***

## Policy: Culture, Education and Media (Commission)

| | |
|---|---|
| 14.00-15:30 | 303: Policy and practice of lifelong music education in aging societies / ***Tuulikki Elisa Laes, Andrea Creech, Cecilia Ferm Almqvist, Roger Mantie, Patrick Schmidt*** (S) |
| 15:30-16:00 | 734: Considering the place of music for children and young people / ***David Forrest*** (SP) |

*HILTON - **FIRUZE A***

## PRIME 1: Practice & Research

| | |
|---|---|
| 14:00-15:30 | 584: Integrated Music Education: Challenges of Teaching and Teacher Training Book Presentation with the Authors / ***Markus Cslovjecsek*** (D) |

*HILTON - **FIRUZE B***

## Music Technology (SIG)

| | |
|---|---|
| 14:00-14:30 | 58: Quantitative analysis of kindergarten children's characteristics of body movement in musical expression through 3D motion capture method / ***Mina Sano*** (SP) |
| 14:30-15:00 | 170: #Loop_acrobatics – New interfaces for musical expression in the music classroom / ***Johannes Treß*** (SP) |

*HILTON - **AMETYST A***

## MISTEC 1

| | |
|---|---|
| 14:00-14:30 | 141: School music education experiences in Spain through five life histories/ ***María-Cecilia Jorquera-Jaramillo*** (SP) |
| 14:30-15:00 | 143: What is Culturally Relevant "Vocal" Pedagogy, and What are the Implications of its Absence in Primary School Music Classrooms? / ***Emily Good-Perkins*** (SP) |
| 15:00-15:30 | 162: Intercultural and interdisciplinary approaches to creative music education: An Australasian perspective / ***Leon R De Bruin*** (SP) |

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 15:00-15:30 | 320: Using the 2017 National Monitoring Study of Student Achievement key findings to advocate for quality music learning and teaching in all primary (elementary) school settings in New Zealand / ***Linda Webb*** (SP) |

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 14:30-15:30 | 671: In the charm of birds: Brazilian songs to sing, play and dance / ***Ilza Zenker Leme Joly*** (W) |

*HILTON - **YAGUT***

## CMA 1

| | |
|---|---|
| 14:00-14:30 | 420: Building social capital through music participation: A case of a female dapha/bhajan ensemble / ***Riju Tuladhar*** (SP) |
| 14:30-15:00 | 510: Paradigms and Participation: Community Orchestras and Life-long Socio-musical Engagement / ***Jamie Arrowsmith*** (SP) |
| 15:00-15:30 | 341: Exploring student-teachers' understanding of the relationships between caring and musicing in the Naledi community music programme / ***Janelize van der Merwe*** (SP) |

*HILTON - **SAPFIR C***

## Research 2

| | |
|---|---|
| 14:00-14:30 | 270: Thinking in unison? Brain imaging, music education advocacy, and neuromyths / ***Albi Odendaal, Albi Odendaal, Heidi Westerlund, Sari Levänen, Sari Levänen*** (SP) |
| 14:30-15:00 | 570: Music achievement of being an English cathedral chorister / ***LanDong*** (SP) |
| 15:00-15:30 | 617: Photographic representation of gender in the Music Educators Journal: Postwar America / ***Kristin Coen-Mishlan*** (SP) |

# 15:30 - 16:00

## Break

# 16:00 - 17:30

*MUSIC ACADEMY - **OPERA ROOM***

## Education of the Professional Musician (CEPROM)

| | |
|---|---|
| 16.00-16:30 | 266: The music conservatory identity: a literature review on the importance of building resilient musical identities in graduates of music schools and conservatories / ***Marissa Honda*** (SP) |
| 16:30-17:00 | 43: 'I call myself a musician': A study of professional identity in instrumental teachers working in the UK / ***Kerry Boyle*** (SP) |
| 17:00-17:30 | 226: Third space identity and ethical encounters with difference / ***Louise Frances Godwin*** (SP) |

*MUSIC ACADEMY - **CLASSROOM 1***

## SIG: Applied Pedagogies

| | |
|---|---|
| 16:00-16:30 | 603: Relay-Style Group Composing as Pedagogy / ***Eddy K M Chong*** (SP) |
| 16:30-17:30 | 449: Applied pedagogical approaches to vocal music in the primary classroom / ***Catherine Elizabeth Birch*** (W) |

*MUSIC ACADEMY - **CLASSROOM 2***

## PRIME 1: Practice & Research

| | |
|---|---|
| 16.00-16:30 | 634: Transnational Dialogues in World Music Pedagogy: Interactions across Continents / ***Akosua Obuo Addo, Yiannis Miralis*** (SP) |
| 16:30-17:30 | 171: The Kingdom of Music Beginners' Course for the Piano: preparing the future creators of 'new music' / ***Mariette Beyers*** (W) |

*MUSIC ACADEMY - **LONG ROOM***

## Forum 1 for Instrumental and Vocal Pedagogy

| | |
|---|---|
| 16.00-16:30 | 571: Fugue for 4 voices: building narratives through music within a project behind bars / ***Ines Lamela, Paulo Maria Rodrigues*** (SP) |
| 16:30-17:00 | 707: The effect of piano-assisted music activities on early mathematical reasoning skills of preschoolers / ***Ceren Doğan, Belir Tecimer*** (SP) |
| 17:00-17:30 | 574: Teacher versus performer identities in a conservatoire setting / ***Jill Morgan, Rachel Drury*** (SP) |

*HILTON - **SAPFIR A&B***

## Assessment, Measurement, and Evaluation

| | |
|---|---|
| 16.00-16:30 | 520: Using Mobile Devices to Assess Student's Achievement as a Basis for Teacher's Feedback / ***Andreas Lehmann-Wermser*** (SP) |

*HILTON - **ZUMRUD***

## Research 1

| | |
|---|---|
| 16.00-16:30 | 622: Questioning as a self-regulatory metacognitive process to encourage creative thinking in student composers / ***Houw Ping Lau*** (SP) |
| 16:30-17:00 | 653: Interrelationships of musical and broader educational benefits of kodaly singing training in elementary students / ***Martin Frederick Gardiner*** (SP) |
| 17:00-17:30 | 556: The relationships of theory of intelligence and musicality with concurrent musical activities and training, academic and social self-concept as well as non-verbal intelligence and overall academic performance / ***Miriam Eisinger, Daniel Fiedler, Daniel Müllensiefen*** (SP) |

*HILTON - **ONYX B***

## Policy: Culture, Education and Media (Commission)

| | |
|---|---|
| 16.00-16:30 | 205: Music Education and National Identity in Asian Countries: An investigation of government views and people's perceptions of national music / ***Yuri Ishii*** (SP) |
| 16:30-17:00 | 749: Working paper: the rhythm of the spirit of musical heritage in Oman / ***Safaa Alzaabi*** (SP) |
| 17:00-17:30 | 31: Charles Fowler at Musical America: The Power of Writing to Fight for Music Education / ***Craig M Resta*** (SP) |

*HILTON - **FIRUZE B***

## Music Technology (SIG)

| | |
|---|---|
| 16:00-17:30 | 34: Expanding Perspectives on Technology and Music Education / ***Alex Ruthmann, Roger Mantie*** (D) |



*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 16.00 - 17:30

*HILTON - **AMETYST A***

## MISTEC 1

| | |
|---|---|
| 17:00-17:30 | 479: A Study on Analyzing the Arts and Humanities Textbooks of Han-Lin Edition in Junior High School through the Perspective / ***Ting-Yu Huang, Fung Ching Cheng*** (SP) |

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 16.00-16:30 | 281: "In the Vibe:" Musical Interactions and Perceptions of Children in an Urban School Environment / ***Melissa J Eick*** (SP) |
| 16:30-17:00 | 297: Preparing Future Music Teachers: What is needed? / ***Kay Hartwig*** (SP) |
| 17:00-17:30 | 310: 1. Strung along together: inter and intra capability development of school-aged strings students and teachers from a variety of regional Australian schools through a tertiary-led Strings Festival / ***Stephanie Grenning*** (SP) |

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 16.00-17:00 | 529: Assessing Students and Analyzing Student Work / ***Denese Odegaard*** (W) |
| 17:00-17:30 | 638: Music in Schools: possibilities and challenges for critical awareness in musical experiences / ***Maria Cristina De Carvalho Cascelli de Carvalho, André Felipe De Araújo Arraes*** (SP) |

*HILTON - **YAGUT***

## CMA 1

| | |
|---|---|
| 16:00-16:30 | 695: First Brazilian Biennial of Music and Citizenship: commitment to social inclusion / ***Magali Kleber*** (SP) |
| 16:30-17:30 | 230: How the arts create social change: Classroom and community art addressing immigrants and acculturation / ***Kyna Nokomis Elliott*** (W) |

*HILTON - **SAPFIR C***

## Research 2

| | |
|---|---|
| 16:00-16:30 | 415: Music Teacher Motivation and Satisfaction: Cross-cultural Comparison of Australia and the United States / ***Debbie Lynn Wolf, Cecil L Adderley, Karlin G Love*** (SP) |
| 16:30-17:00 | 618: Mentors, role models, and goals: Experiences of female band directors in Ohio, USA / ***Kristin Coen-Mishlan*** (SP) |

*HILTON - **ONYX A***

## MISTEC 1

| | |
|---|---|
| 16.00-17:00 | 123: Open lesson by a group of music teachers and pupils of 3 - 4 classes of the Republic of Sakha (Yakutia) on a regional program "Music for All" / ***Antonina Pavlova, Nadezhda Makarova, Sargylana Okoneshnikova, Olga Arkadieva, Raisa Scriabin, Svetlana Mikhailova, Svetlana Megina, Svetlana Vasilyeva, Praskovya Egorova, Alexey Kozlov*** (W) |

# 18:00 - 19:00

*HILTON - **360 BAR (25th Floor)***

**Open Session (It's YOUR organisation – brainstorming)**

# 18:00 - 18:30

*MUSIC ACADEMY - **Uzeyir Hacibeyli Big Concert Hall***

*Performance:* **Imbroglio Sextet**

# 18:30 - 19:00

*MUSIC ACADEMY - **Uzeyir Hacibeyli Big Concert Hall***

*Performance:* **UITM Chamber Choir**

## 09:00 - 10:30

*MUSIC ACADEMY - **OPERA ROOM***

**General Assembly**

## 10:30 - 10:45

**Break**

## 10:45 - 11:45

*MUSIC ACADEMY - **CLASSROOM 1***

### PRIME 1: Practice & Research

| | |
|---|---|
| 10:45-11:45 | 537: Learning from Nature: Preserving, Conserving and Innovating Local Culture Through Bamboo Sound Arts / ***Ramona Mohd Tahir, Ahmad Rithaudin Md Noor, Mohd Kamrulbahri Hussin, Radzali Mustaffa*** (W) |

*MUSIC ACADEMY - **CLASSROOM 2***

### Forum 1 for Instrumental and Vocal Pedagogy

| | |
|---|---|
| 10:45-11:45 | 376: Show what you hear – Dalcroze Eurhythmics as a tool for listening and musical understanding / ***Eva Nivbrant Wedin*** (W) |

*MUSIC ACADEMY - **LONG ROOM***

### MISTEC 1

| | |
|---|---|
| 10:45-11:45 | 148: 'What if?' analysis: memetics, creativity and the interpretation of music / ***Nicholas Bannan*** (W) |

*HILTON - **SAPFIR A&B***

### Education of the Professional Musician (CEPROM)

| | |
|---|---|
| 10:45-11:15 | 39: Self-observation in the orchestra conducting classroom from the students' perspective: analysis of pre- and post-observational self-reports / ***Margarita Lorenzo De Reizabal*** (SP) |

*HILTON - **ONYX A***

### SIG: Applied Pedagogies

| | |
|---|---|
| 10:45-11:45 | 106: Joining Hands to Help Students with Special Needs in Every Music Classroom / ***Debbie Lynn Wolf*** (W) |

*HILTON - **ONYX B***

### PRIME 1: Practice & Research

| | |
|---|---|
| 10:45-11:15 | 633: Instrumental and choral ensembles in Cyprus: A historical and sociological investigation / ***Yiannis Miralis*** (SP) |

*HILTON - **FIRUZE A***

### Popular Music

| | |
|---|---|
| 10:45-11:15 | 382: Development, Implementation and Operation of two HPME Programs in the United States / ***Kat Reinhert*** (SP) |

*HILTON - **FIRUZE B***

### Music Technology (SIG)

| | |
|---|---|
| 10:45-11:45 | 538: Music Mat in Encouraging Collaborative and Embodied Music Learning / ***Jukka Ilmari Louhivuori*** (W) |

*HILTON - **AMETYST A***

### Research 1

| | |
|---|---|
| 10:45-11:15 | 654: Musical representations and aural and kinesthetic sensory deprivations during sections of piano practice of new works / ***Renan Moreira Madeira, Cristina Capparelli Gerling, Regina Antunes Teixeira Dos Santos*** (SP) |
| 11:15-11:45 | 566: Sound gestures and body gestures in 18th century opera: educational aspects / ***Roberto Caterina, Lidia Tordi, Fabio Regazzi, Mario Baroni*** (SP) |

*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 09:00 - 11:30

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 10:45-11:15 | 346: Biography, Interculturalism and Music teaching. Investigating the music teacher's life with regard to cultural diversity and migration / ***Eva-Maria Tralle*** (SP) |
| 11:15-11:45 | 359: Classical concerts through the eyes of young people: an empirical research project from the perspective of cultural participation / ***Andreas Bernhofer*** (SP) |

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 10:45-11:15 | 403: Imagining new possibilities for classroom Music Education: Reflecting about children's perspectives on their experiences with an interactive sound installation in a Portuguese Museum / ***Ana Luísa Veloso*** (SP) |
| 11:15-11:45 | 580: Innovative Solutions: Raising Music Achievement within a Unique Cultural Paradigm / ***Maria Leilani Carter*** (SP) |

*HILTON - **YAGUT***

## CMA 1

| | |
|---|---|
| 10:45-11:15 | 717: Learning in the music workshop / ***Jo Gibson*** (SP) |

*HILTON - **SAPFIR C***

## Research 2

| | |
|---|---|
| 10:45-11:15 | 290: "When Voices Meet": Sharon Katz as Musical Activist during the Apartheid Era and Beyond / ***Ambigay Yudkoff*** (SP) |
| 11:15-11:45 | 265: Eurochestries Festivals and Young Musicians' Transformative Music Engagement / ***Marco Antonio Toledo Nascimento, Susan O'neill, Adeline Stervinou, Rita Helena Gomes*** (SP) |

# 11:45 - 12:00
## Break

# 12:00 - 13:00

*MUSIC ACADEMY - **OPERA ROOM***

**Gary McPherson** *(Keynote Address)*

*A life's journey through music*

# 13:00 - 14:00
## Break

*MUSIC ACADEMY - **Uzeyir Hacibeyli Big Concert Hall***

*Performance:* **Qanun and Tanbur Concert**

*MUSIC ACADEMY - **FOYER - OPERA ROOM***

**13:00 - 13:30 New commission chairs - Buffet lunch**

*MUSIC ACADEMY - **CLASSROOM 1***

**13:30 - 14:00 New commission chairs - Meeting**

*HILTON - **FOYER***

**Poster Session - 4**

# 14:00 - 15:30

*MUSIC ACADEMY - **OPERA ROOM***

## PRIME 1: Practice & Research

| | |
|---|---|
| 14:00-14:30 | 437: Connected Insularity: On the limitations and Potentials of Intercultural Events / ***Cathy Benedict*** (SP) |

*HILTON - **CLASSROOM 1***

## SIG: Applied Pedagogies

| | |
|---|---|
| 14:30-15:30 | 302: Understanding Practical Vocal Acoustics for Singers, Teachers, and Conductors / ***Kevin Hanrahan*** (W) |

*MUSIC ACADEMY - **CLASSROOM 2***

## Forum 1 for Instrumental and Vocal Pedagogy

| | |
|---|---|
| 14:00-14:30 | 400: Investigating the advantages and values of studio piano lessons from parents, students and teachers in the Malaysian context / ***Beatrice Siew Yong Cheah*** (SP) |
| 14:30-15:00 | 481: A Research Exploring the Use of Tonic Solfa in Preschool Level Piano Pedagogy / ***Shin-Chu Kuo, Fung Ching Cheng*** (SP) |

*MUSIC ACADEMY - **LONG ROOM***

## MISTEC 1

| | |
|---|---|
| 14:00-14:30 | 167: Changing perceptions of what counts as music: lessons learned from a longitudinal case study of a singing based music curriculum in a UK primary school / ***Carol Timson*** (SP) |
| 14:30-15:00 | 184: At Sea: An Arts-Informed Inquiry of Teacher Knowledge and Epiphany / ***Benjamin Bolden*** (SP) |

*HILTON - **SAPFIR A&B***

## Education of the Professional Musician (CEPROM)

| | |
|---|---|
| 14:00-14:30 | 418: Dialogic Learning in Global Music: perspectives of a Nepali student and a Finnish teacher at the University of the Arts Helsinki, Finland / ***Katja Thomson, Prem Gurung*** (SP) |
| 14:30-15:00 | 344: Instrumental practicing across musical genres: a development project at the Norwegian Academy of Music / ***Guro Gravem Johansen*** (SP) |
| 15:00-15:30 | 588: Teaching non-Western music in the American classroom: methods and challenges / ***Aida Huseynova*** (SP) |

*HILTON - **ZUMRUD***

## Policy: Culture, Education and Media (Commission)

| | |
|---|---|
| 14:00-15:30 | 185: Music Education and Avocational Music Making / ***Roger Mantie, Gareth Dylan Smith, Marie Mccarthy, Hermione Ruck Keene, Adam Patrick Bell*** (S) |

*HILTON - **ONYX B***

## PRIME 2: Practice & Research

| | |
|---|---|
| 14:00-14:30 | 665: A voice and nothing more (Dolar, 2006, p.3): performing dematerialised sound in the age of altermodernity / ***Sarah Ellen Dunne*** (SP) |
| 14:30-15:00 | 47: More Than Just Having Fun: Javanese Children's Singing Game and Its Sociocultural Functions in Indonesia (1920s-2010s) / ***Jui-Ching Wang*** (SP) |
| 15:00-15:30 | 705: A look at the music culture of Caucasian Albanian / ***Khatira Hasanzade*** (SP) |

*HILTON - **FIRUZE A***

## Popular Music

| | |
|---|---|
| 14:00-14:30 | 29: Listening pessimism and optimism in Finnish pop music / ***Mikko Ketovuori*** (SP) |
| 14:30-15:00 | 264: Learning through producing: a monological, a dialogical and a trialogical approaches to popular music pedagogy / ***Aleksi Sakari Ojala*** (SP) |

*HILTON - **FIRUZE B***

## Music Technology (SIG)

| | |
|---|---|
| 14:00-14:30 | 393: The SoundLAB Technology for Stimulating Musical Creativity / ***Anouk Diepenbroek, Michel Hogenes*** (SP) |
| 14:30-15:00 | 614: The Teacher/Producer in a Digital Music Classroom / ***Matthew Clauhs*** (SP) |



*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 14:00 - 15:30

*HILTON - **AMETYST A***

## Research 1

| | |
|---|---|
| 14:00-14:30 | 702: An Analysis of Articles Published in the International Journal of Music Education, 2012-2017 / ***Ilkay Ebru Tuncer Boon*** (SP) |
| 14:30-15:00 | 741: Singing Schools in Austria and America in the 17th/18th Century – a Historical Comparison / ***Monika Oebelsberger*** (SP) |
| 15:00-15:30 | 142: The Retirement of the Daily and the Musical Practices: reflections and notes for non-school musical education in Ceará state (Brazil) / ***Marco Antonio Toledo Nascimento, Gabriel Nunes, Marcilane Cruz, José Rones Rodrigues*** (SP) |

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 14:00-14:30 | 434: Effects of Instrumental Music Education in Public Primary Schools - How are children changed through experiences of instrumental music education in Indonesia, Vietnam and Malaysia / ***Masafumi Ogawa, Yuji Otake*** (SP) |
| 14:30-15:00 | 452: Inclusion and excellence in music education: case studies from an English comprehensive school / ***Patrick Allen*** (SP) |

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 14:00-14:30 | 578: Music Academy: An innovative approach to accelerating skill development in beginning strings students in a regional Queensland primary school, and a strategy for building teaching capacity in local intermediate students / ***Simone Richardson, Stephanie Grenning*** (SP) |
| 14:30-15:00 | 609: Small Steps Toward Big Change in Music Education Curricula / ***Lori Gray*** (SP) |
| 15:00-15:30 | 611: The Ability of Various Grade 8 Student Demographic Subgroups to Respond to Music as Measured by the 2016 NAEP Assessment / ***Marci Malone DeAmbrose, Jennifer Wassemiller, Glenn E. Nierman*** (SP) |

*HILTON - **YAGUT***

## CMA 1

| | |
|---|---|
| 14:00-14:30 | 535: Kominkan (Public Hall in Japan) as a Center for Community Music / ***Chinami Sugiura, Hironobu Shindo*** (SP) |
| 14:30-15:00 | 355: From problem to progression: reframing youth programmes in a community music organisation in the UK / ***Ruth Currie*** (SP) |

*HILTON - **SAPFIR C***

## Research 2

| | |
|---|---|
| 14:00-14:30 | 701: Lifelong Learning through Self-Regulation: Turkish Pre-service Music Teachers' Instrumental Music Practices / ***Ilkay Ebru Tuncer Boon*** (SP) |
| 14:30-15:00 | 408: Cross-cultural collaborations with the Kronos Quartet / ***Amanda Bayley*** (SP) |
| 15:00-15:30 | 379: Intercultural Choral Exchanges in South Africa: Exploring Music Teacher Experiences, Understandings and Practices / ***Catherine Bennett Walling*** (SP) |

# 15:30 - 16:00
## Break

# 16:00 - 17:30

*MUSIC ACADEMY - **OPERA ROOM***

## PRIME 1: Practice & Research

| | |
|---|---|
| 16:00-17:00 | 196: Listening for Understanding: Exploring musical dialogue through collaborative improvisation / ***Susanne Burgess*** (W) |
| 17:00-17:30 | 500: Integrating Music with Physical Expression / ***Noriko Tokie*** (SP) |

*MUSIC ACADEMY - **Uzeyir Hacibeyli Big Concert Hall***

## Turkic Session: Reporting Back Meeting

| | |
|---|---|
| 14:00-15:30 | Siyavus Kerimi, Ali Ucan, Ugur Alpagut |

# 16:00 - 17:30

*MUSIC ACADEMY - **CLASSROOM 2***

## Forum 1 for Instrumental and Vocal Pedagogy

| | |
|---|---|
| 16:00-16:30 | 708: Mod tetrachords in the theory of Western music and their place in Azerbaijan and Turkish music makam (mod) scales / ***Aytach Rahimova, Aynur Elhan Nayir*** (SP) |

*MUSIC ACADEMY - **LONG ROOM***

## MISTEC 1

| | |
|---|---|
| 16:00-16:30 | 374: Virtual learning environment (VLE) integration in music teachers' formation and performance in basic education in the Sobral region: didactic-pedagogical technologies and practices for a human-centered education / ***Marco Antonio Toledo Nascimento, Marcos André Martins Aristides, João Emanuel Benvenuto, Regina Márcia Simão Santos, Francisco Hebert Lima Vasconcelos*** (SP) |
| 16:30-17:30 | 263: Integrating a Blended Learning Platform into the Music Classroom: A Practical Exploration / ***Angie Mullins*** (W) |

*HILTON - **SAPFIR A&B***

## Education of the Professional Musician (CEPROM)

| | |
|---|---|
| 16:00-16:30 | 40: Basic training in conducting for instrument players: the pending subject / ***Margarita Lorenzo De Reizabal*** (SP) |

*HILTON - **ZUMRUD***

## Policy: Culture, Education and Media (Commission)

| | |
|---|---|
| 16:00-16:30 | 17: Musical culture for educational inclusion and sustainability. Musical Education as a tool for sustainability / ***Ana Mercedes Vernia Carrasco*** (SP) |
| 16:30-17:00 | 19: Culture crisis - continued marginalization enabled by federal US education policy and New York State School Music Association / ***Peter Christopher Douskalis*** (SP) |
| 17:00-17:30 | 63: Comparing music teacher education in Italy before and after the application of OECD policies / ***María-Cecilia Jorquera-Jaramillo1, Annamaria Minafra*** (SP) |

*HILTON - **ONYX B***

## PRIME 2: Practice & Research

| | |
|---|---|
| 16:00-16:30 | 392: The role of the cultural traditions in the Estonian music education: the phenomenon of joint singing / ***Inge Raudsepp*** (SP) |
| 16:30-17:00 | 338: Waking a musical tightrope or choosing an integrated journey? / ***Susan Narelle Chapman*** (SP) |

*HILTON - **FIRUZE A***

## Popular Music

| | |
|---|---|
| 16:00-16:30 | 714: Transformation of habitus and social trajectories: a retrospective study of a popular music program / ***Scott Burstein*** (SP) |
| 16:30-17:00 | 117: You Want me to Teach What? Student Teacher Experiences in and Perceptions of Teaching Popular Music / ***Chad West*** (SP) |
| 17:00-17:30 | 507: Enhancing democracy or advocating for respectability? Negotiations between a White, middle-class teacher and lower secondary students in the frames of popular music education in Finland / ***Minja Anna Marinka Koskela, Taru Leppänen*** (SP) |

*HILTON - **FIRUZE B***

## Music Technology (SIG)

| | |
|---|---|
| 16:00-17:30 | 467: Our City, Our Sound Space: An interdisciplinary, multimedia Elemental Music Pedagogy (EMP) project / ***Camille N. Savage-Kroll*** (D) |

*HILTON - **AMETYST A***

## Research 1

| | |
|---|---|
| 16:00-16:30 | 656: Psychosensorial categories of learning and varying levels of expertise: evidence of deliberation during piano practice / ***Michele Rosita Mantovani, Cristina Capparelli Gerling, Regina Antunes Teixeira Dos Santos*** (SP) |
| 16:30-17:00 | 83: An acoustic analysis of stress in texts read by musicians and non-musicians / ***Akos Gocsal*** (SP) |

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 16:00-16:30 | 558: "No way am I working with HER!" Growth mindsets approach to conflict resolution and ensemble skill development with at-risk students in the Australian High School music classroom context / ***Stephanie Grenning*** (SP) |
| 16:30-17:00 | 450: Pupil engagement in secondary music education: the teacher's perspective / ***Dimitra Kokotsaki, Michael Summers*** (SP) |
| 17:00-17:30 | 554: Music teachers' readiness to teach senior secondary music curriculum in Hong Kong / ***Lee Cheng*** (SP) |



*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 16:00 - 17:30

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 16:00-17:00 | 583: Cataloguing teacher actions for improving learning inspired by future visions of music education / ***Marcelo Giglio, Ana Frega Frega, Stephen F. Zdzinski, Rose A. Omolo Ongati, Karlin Love*** (W) |
| 17:00-17:30 | 643: Learning Outcomes, Standards and … Beyond: a European Perspective on Lifelong Learning in the Music Educator's Profession / ***Thomas De Baets, Gerhard Sammer*** (SP) |

*HILTON - **YAGUT***

## CMA 1

| | |
|---|---|
| 16:00-16:30 | 662: THE samba of the girls: an experience in a female samba group / ***Ilza Zenker Leme Joly, Heloise Gomes Ferreira*** (SP) |
| 16:30-17:00 | 234: The Federation of Music Societies in the Valencian Community (FSMCV) 50 years supporting Music Education / ***Remigi Morant, M José Mira*** (SP) |

*HILTON - **SAPFIR C***

## Research 2

| | |
|---|---|
| 16:00-16:30 | 745: Professional musical ear: a cognitive approach / ***Imina Aliyeva*** (SP) |
| 16:30-17:00 | 700: Multiculturalism in Azerbaijani music / ***Zuleykha Abdulla*** (SP) |
| 17:00-17:30 | 679: Ethno/musicology, Music Education and Decoloniality: Perspectives for Rethinking Music Formation in Brazilian Higher Education / ***Luis Ricardo Silva Queiroz*** (SP) |

# 18:00 - 19:00

*HILTON - **360 BAR (25th Floor)***

**Open Session (It's YOUR organisation – action planning)**

# 18:00 - 18:30

*MUSIC ACADEMY - **OPERA ROOM***

*Performance:* **Shahriyar Jamshidi**

# 18:30 - 19:00

*MUSIC ACADEMY - **OPERA ROOM***

*Performance:* **Coral Allegro Valencia**

# 21:00

*HILTON - **360 BAR (25th Floor)***

*Performance:* **Time Flies**

# 22:15

*HILTON - **360 BAR (25th Floor)***

*Performance:* **Orgill-Rydin-Sabin Collective**

# 09:00 - 10:30

*MUSIC ACADEMY - **OPERA ROOM***

## PRIME 2: Practice & Research

| | |
|---|---|
| 09:00-10:30 | 475: Latin America today: Current needs and relevant issues in music education / ***Magali Oliveira Kleber, Ana Lucia Frega, Marcus Medeiros, Carlos Poplete Lagos, Adriana Diddier*** (S) |

*MUSIC ACADEMY - **CLASSROOM 1***

## SIG: Applied Pedagogies

| | |
|---|---|
| 09:00-10:00 | 512: Working with different genres with different and the same tools - a workshop in singing / ***Bo Rosenkull*** (W) |

*MUSIC ACADEMY - **CLASSROOM 2***

## Education of the Professional Musician (CEPROM)

| | |
|---|---|
| 09:00-09:30 | 345: Teachers' conceptual tools in teaching free improvisation in Higher Specialist Music Education / ***Una Macglone, Guro Gravem Johansen*** (SP) |
| 09:30-10:00 | 718: Orchestral Training for Young People / ***Maria Calissendorff, Haukur Hannesson*** (SP) |
| 10:00-10:30 | 39: Self-observation in the orchestra conducting classroom from the students' perspective: analysis of pre- and post-observational self-reports / ***Margarita Lorenzo De Reizabal*** (SP) |

*MUSIC ACADEMY - **LONG ROOM***

## PRIME 1: Practice & Research

| | |
|---|---|
| 09:00-10:00 | 164: The story behind the song: An integrated arts approach to song writing / ***Susan Narelle Chapman*** (W) |
| 10:00-10:30 | 693: Increasing intercultural competences in music teacher education through reflexivity lessons from a collaborative project between Nepali and Finnish music teachers / ***Vilma Elina Timonen*** (SP) |

*HILTON - **SAPFIR A&B***

## Policy: Culture, Education and Media (Commission)

| | |
|---|---|
| 09:00-09:30 | 340: Intersecting policy supporting regional music-making / ***Wendy Brooks*** (SP) |
| 09:30-10:00 | 471: Women in Music in Morocco / ***Rita Stirn***( SP) |
| 10:00-10:30 | 716: Creating a National Sound Archive for India: Opportunities and Challenges / ***Vikram Sampath*** (SP) |

*HILTON - **ZUMRUD***

## Forum 1 for Instrumental and Vocal Pedagogy

| | |
|---|---|
| 09:00-10:00 | 405: Working with Injury in Music Pedagogy: How Teaching, Performing, Dystonia, and the Feldenkrais Method, Created a Base for Reexamining Pedagogy in the Performing Arts / ***Lisa M Burrell*** (W) |
| 10:00-10:30 | 447: Alim Qasimov, World Renowned Khanende - An Acoustic and Physiological Analysis of the Voice While Singing Azerbaijani Mugham / ***Alexandria Sevindj Sultan von Bruseldorff*** (SP) |

*HILTON - **ONYX A***

## SIG: Applied Pedagogies

| | |
|---|---|
| 10:00-10:30 | 676: Shared Assessment Strategies' Impacts on Music Teacher Identity Development / ***Stephanie*** Standerfer (SP) |

*HILTON - **FIRUZE A***

## Popular Music

| | |
|---|---|
| 09:00-09:30 | 553: Co-developing music education through reflexivity and exchange in the context of Nepal / ***Iman Bikram Shah, Riju Tuladhar, John Shrestha, Kushal Karki*** (SP) |

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 09:00-09:30 | 590: The New Music Curriculum with a New Music Education Concept / ***Alev Muezzinoglu, Basak Gorgoretti*** (SP) |
| 09:30-10:30 | 390: A Study for Teaching Method of A Cappella with Korean Pentatonic Scale, Focusing on Kodaly's A Cappella Teaching Method / ***Hongky Cho*** (W) |



*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 09:00 - 10:30

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 09:00-09:30 | 627: The Inversion of Teaching Music - Inverted Classroom Model (ICM) for Music Education in School / ***Andreas Bernhofer, Elisabeth Wieland*** (SP) |
| 09:30-10:30 | 513: Improving Instruction through Improvisation / ***Suzanne L. Burton, Alden H. Snell*** (W) |

*HILTON - **YAGUT***

## CMA 1

| | |
|---|---|
| 09:30-10:00 | 530: Community Music Activities within Music Teacher Education: Preparing students for more coherent and egalitarian approaches to teaching music / ***Mari Shiobara*** (SP) |
| 10:30-11:00 | 369: Exploring Musical Interactions between Facilitators as Insiders and Participants in Community Music: A Case Study of Ghetto Classics / ***Elizabeth Achieng Andango*** (SP) |

# 10:30 - 11:00
## Break

# 11:00 - 13:00

*MUSIC ACADEMY - **OPERA ROOM***

## PRIME 2: Practice & Research

| | |
|---|---|
| 12:00-13:00 | 738: "Paluí" – from the CD to the Book: a bigger stage. A model for the development of creative written, visual and artistic expression through music applied in pre-school, primary and higher education in Portugal / ***Helena Caspurro, Pedro Carvalho De Almeida*** (W) |

*MUSIC ACADEMY - **CLASSROOM 1***

## MISTEC 1

| | |
|---|---|
| 11:00-12:00 | 235: Applying The Eight Ways Of Aboriginal Learning to Music Education / ***Christine Jane Nicholas*** (W) |

## Music Technology (SIG)

| | |
|---|---|
| 12:00-13:00 | 243: How to engage the digital generation in learning music? / ***Lauma Kazaka*** (W) |

*MUSIC ACADEMY - **CLASSROOM 2***

## Education of the Professional Musician (CEPROM)

| | |
|---|---|
| 12:00-12:30 | 90: Developing keyboard musicianship curricula for musical lives / ***Margaret Mary Young*** (SP) |

*MUSIC ACADEMY - **LONG ROOM***

## Research 1

| | |
|---|---|
| 11:00-11:30 | 101: The Alternative Five Factor Model Profile of Musicians / ***Szabolcs Bandi*** (SP) |
| 11:30-12:00 | 563: A research paper on the notion of musicality within the Chinese cultural background / ***Xing Sun*** (SP) |
| 12:30-13:00 | 659: Music Primes the Auditory System for Learning in Reading / ***James L. Reifinger Jr.*** (SP) |

*HILTON - **SAPFIR A&B***

## Policy: Culture, Education and Media

| | |
|---|---|
| 11:00-11:30 | 677: Understanding others: The development of student empathy through enjoyment and flow in a multicultural music education Gamelan class / ***Yuki Kono*** (SP) |
| 11:30-12:00 | 604: Reclaiming Beauty in Music Education / ***William M Perrine*** (SP) |
| 12:00-12:30 | 92: Culture-sensitive Eurhythmics - Qualitative expert interviews with Chinese experts / ***Cheng Xie*** (SP) |

*HILTON - **ZUMRUD***

## Forum 1 for Instrumental and Vocal Pedagogy

| | |
|---|---|
| 11:00-12:00 | 534: Meaningful Adjudication: Developing effective approaches for judging, evaluations, and beyond / ***Jennifer Snow*** (W) |

# 11:00 - 13:00

*HILTON - **ONYX A***

## SIG: Applied Pedagogies

| | |
|---|---|
| 11:00-11:30 | 275: The business of music: creativity and innovation in the classroom / ***Mary Stakelum*** (SP) |
| 11:30-12:00 | 559: Teaching music theory to Irish traditional musicians / ***Avril McLoughlin*** (SP) |
| 12:00-13:00 | 27: Proactive or Reactive - What Type of Teacher are You? / ***Dale Wheeler*** (W) |

*HILTON - **ONYX B***

## PRIME 1: Practice & Research

| | |
|---|---|
| 11:00-12:00 | 159: Nineteenth century radio program: The life and times of music from the romantic period / ***Susan Narelle Chapman*** (W) |
| 12:00-13:00 | 419: Music-integrated Teaching – Visions for a Sound Education and Lifelong Learning / ***Markus Cslovjecsek*** (W) |

*HILTON - **FIRUZE A***

## Research 2

| | |
|---|---|
| 12:30-13:00 | 685: How Does It Go? An Ear Training Case Study of Middle School Band Students / ***Kristin Koterba*** (SP) |

*HILTON - **FIRUZE B***

## Music Technology (SIG)

| | |
|---|---|
| 11:00-11:30 | 168: Evolving musical Bildung in streaming media – Spotify as a case: Reflections upon a pilot study / ***Cecilia Ferm Almqvist, Susanna Leijonhufvud*** (SP) |
| 11:30-12:00 | 431: Amplifying Music Education with Music Technology in Early Childhood Education / ***Michel Hogenes, Roberta Anne Wu*** (SP) |
| 12:30-13:00 | 422: Countering inequality in Nepali music education / ***Iman Bikram Shah*** (SP) |

*HILTON - **AMETYST A***

## MISTEC 1

| | |
|---|---|
| 11:00-11:30 | 373: Well-being, spirituality and 21st-century skills: preparing undergraduate music students for living and lifelong learning / ***Sonja Cruywagen*** (SP) |
| 11:30-12:00 | 698: Towards a Philosophy of Lifewide Music Education: Insights from George Herbert Mead, John Dewey and Ivan Illich / ***Jasmin Tan*** (SP) |
| 12:00-13:00 | 240: Situational music and dancing teaching a cultural innovation on art education / ***Yuanping Shi*** (W) |

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 11:00-11:30 | 442: Cultural Chameleons: Deciphering Music Teaching in Different Regions of the United States / ***Craig Resta, Kristin Koterba*** (SP) |
| 11:30-12:00 | 706: Issues of Movable-Do and Fixed-Do Systems at Grade Schools in Asian Countries: a comparison between Japan, South Korea, Vietnam and Indonesia / ***Masafumi Ogawa*** (SP) |
| 12:00-13:00 | 725: Listening to Traditional Irish Music / ***Francis Ward*** (W) |

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 11:00-12:00 | 498: Contexts, practices and repertoires: characterizing the pre-university music experience in students of music teacher education programs in Chile / ***Carlos Poblete Lagos, Adrián Leguina Ruzzi, Nicolás Masquiarán Díaz, Bárbara Carreno Opazo*** (W) |
| 12:00-13:00 | 645: Mentor training for lifelong learning in music teacher education / ***Agnes Gergely Gal, Agnes Enyedi*** (W) |

*HILTON - **YAGUT***

## CMA 1

| | |
|---|---|
| 12:00-12:30 | 441: Community Music supporting change in Musical Inclusion through partnerships, research, practice, and an Inquiring Mind / ***Nikki-Kate Heyes MBE, John Stafford*** (SP) |
| 12:30-13:00 | 585: Community across continents: Peer networks in doctoral scholarship as a mechanism to support critical reflection and wellbeing / ***Ruth Currie, Jo Gibson*** (SP) |
| 13:00-13:30 | 569: Our Songlines: connecting to our stories through song / ***Turkan Aksoy*** (SP) |

# 13:00 - 14:00

## Break

*W: Workshop / SP: Spoken Paper / S: Symposia / D: Diverse*

# 14:00 - 15:30

*MUSIC ACADEMY - **CLASSROOM 1***

## Music Technology (SIG)

| | |
|---|---|
| 14:00-15:00 | 526: "It's all About the Beats!": Practical Foundations for Enriching Student Development through Contemporary Music Technology / ***Alexander Hew Dale Crooke, Elliot Gann*** (W) |

*MUSIC ACADEMY - **CLASSROOM 2***

## Education of the Professional Musician (CEPROM)

| | |
|---|---|
| 14:00-15:30 | 506: Leadership in and through higher education: Pathways from current practice to future action / ***Patrick Schmidt, Glen Carruthers, Dawn Bennett, Pamela Burnard, Janis Weller, Annie Mitchell, Judith Brown, Jennifer Rowley*** (S) |

*MUSIC ACADEMY - **LONG ROOM***

## Research 1

| | |
|---|---|
| 14:00-15:30 | 703: A look at the music culture of Caucasian Albanian (III century B.C.–VIII century A.C.) / ***Khatira Khatira Hasanzade*** (S) |

*HILTON - **SAPFIR A&B***

## Policy: Culture, Education and Media

| | |
|---|---|
| 14:00-15:30 | 102: Music Education and the Common Good / ***Iris M. Yob, Ebru Tuncer Boon, Kevin Shorner Johnson, Andre De Quadros, Kinh T. Vu4, Emily Good Perkins, Alexandra Kertz Welzel, Leonard Tan, Martin Berger, Betty Anne Younker, Estelle R. Jorgensen*** (S) |

*HILTON - **ONYX A***

## SIG: Applied Pedagogies

| | |
|---|---|
| 14:00-15:30 | 417: Ethnographic and pedagogical perspectives on intercultural musical practices / ***Rafael Velloso, Amanda Bayley, Mary Stakelum, Leandro Maia*** (S) |

*HILTON - **ONYX B***

## PRIME 1: Practice & Research

| | |
|---|---|
| 14:00-14:30 | 470: Pedagogies and Practices in An Integrated Multicultural Music Class: Using Chinese, Indian and African Music as Models / ***Wenzhuo Zhang*** (SP) |
| 14:30-15:30 | 468: Activities and Pedagogy for Appreciating and Experiencing Chinese Classical Music / ***Wenzhuo Zhang*** (W) |

*HILTON - **FIRUZE A***

## CMA 2

| | |
|---|---|
| 14:00-14:30 | 413: Collaborative Partnerships and Social Networking: Ethical Considerations for Music Education / ***Yaroslav Senyshyn*** (SP) |
| 14:30-15:00 | 425: Volunteering for democracy in Nepali extracurricular music education / ***Kushal Karki*** (SP) |

*HILTON - **AMETYST A***

## MISTEC 1

| | |
|---|---|
| 14:00-15:30 | 232: Confluence: results from recent music education collaborations between Nordic countries and Nepal / ***David Thorarinn Johnson, Eva Marianne Sæther, Heidi Westerlund, Katja Thomson, Prem Gurung, Phanindra Upadhyaya*** (S) |

*HILTON - **AMETYST B***

## MISTEC 2

| | |
|---|---|
| 14:00-14:30 | 268: From Music-Cultures to the Academy: A Folkloric Music Student's experience of 'Formal' Music Learning as a Challenge for Multicultural Music Education practices – A Case from Tanzania / ***Emmanuel S Kaghondi*** (SP) |
| 14:30-15:00 | 641: Brains, Biochemistry, and Bizet: Adolescent Neuroscience and Music Education / ***Anand Raj Sukumaran*** (SP) |
| 15:00-15:30 | 692: A Survey on the Hong Kong New Senior Secondary (NSS) Music Curriculum in Developing Students' Creativity / ***Donne Han Ruochen, Leung Bo Wah*** (SP) |

*HILTON - **AMETYST C***

## MISTEC 3

| | |
|---|---|
| 14:00-15:00 | 723: Mathematical and Visual-Spatial Learning Disabilities and Music Learning / ***Sheerin Berte*** (W) |
| 15:00-15:30 | 683: Tracking Notes: Helping Students with Reading Disabilities Comprehend Music Notation / ***Kristin Koterba*** (SP) |

*HILTON - **YAGUT***

## CMA 1

| | |
|---|---|
| 14:00-15:30 | 521: My voice, your voice, our voices / ***Peter Moser*** (D) |

# 16:00 - 17:30

*MUSIC ACADEMY - **OPERA ROOM***

## CLOSING CEREMONY

| POSTER SESSION – 1 / 16 July 2018, 13:00 - 14:00 | | |
|---|---|---|
| 30 | From the Editor's Desk: Understanding the Publishing Process for Music Education Journals | Craig M Resta |
| 254 | The seeds of the "International Seminar on Experimental Research in Music Education, Reading, UK, July 1968" | Ana-Lucia Frega |
| 255 | Memories of music education: recollections and interactions of a past ISME president. | Susana Sarfson |
| 239 | "Music in Preschool": the Kodály-inspired work of Katalin Forrai and Jean Sinor | Pamela Stover |
| 369 | Timing Patterns of Professional and Student Conductors: An Exploratory Study | Christopher M. Johnson |
| 371 | Using indigenous African musical arts principles and contemporary practices to activate creativity and produce an original musical arts production of young school children of African and Jewish backgrounds | Karabo Lucy Mogane |
| 409 | Effects of Two Singers Gestures on Acoustic and Perceptual Measures of Solo Singing | Melissa Brunkan |
| 419 | Interpreting Music Education in Brazilian Popular Culture: challenges for ethnographic research | Luis Ricardo Silva Queiroz |
| 425 | Dynamic and Conducting Variances: Reliability and Assessments | Harry E Price |
| 347 | Cultural attitudes to authority and preferences for decision-making systems in the amateur choir rehearsal | David Taylor |
| 201 | What about CRDI when looking at a ballet production: movement and music | Ramiro Limongi |
| 235 | Perceptions of Transgender Students in University Music Departments: A Pilot Study | Fred P. Spano |
| 241 | The Influence of Teacher Professional Development on Elementary School Students' Music Appreciation Ability | Xiaoke Yin |
| 72 | School Choir Competition in Japan: Art or Athletics? | Hiromichi Mito |
| 115 | Developing desired nonverbal responses in pre-service music educators and music therapists and the effect of instruction on that development | Robert H. Clark |
| 126 | Music Teacher Motivation and Satisfaction: Cross-cultural Comparison of Australia and the United States | Cecil Adderley |
| 245 | Arab Students' Perceptions of University Music Education in the United Arab Emirates: A Discussion of Music Education, Cultural Relevance, and Globalization | Emily Good-Perkins |
| 257 | Talking with students after shared creative music making: a challenge for teachers | Sabine Chatelain |
| 331 | A New View of Vocal Learning in Infancy: Song Acquisition Predicts Accelerated Speech Acquisition And Accelerated Clarity of Expressive Speech | Gwendolyn McGraw |
| 366 | Perceptions and practices of music teachers graduated from the Porto School of Education | Graca Boal-Palheiros and Pedro S. Bola |
| 244 | Inferiority Complex for Singing and Voice Changing of Japanese Junior High School Students: Focusing on Gender Differences toward the "Onchi" Consciousness | Chihiro Obata |
| 256 | KPop: Music and Motivation in a Young Dancers Group of the Southern Brazil | Rosane Cardoso De Araujo |
| 329 | Novice Conductors' Perceptions of Cybersickness While Immersed in Spherical Video Virtual Environments | Jennifer A Whitaker |
| 377PC | Beyond the First Generation: A Methodological Review of Mixed Methods Research in Music Education to Further Objectives of Music Instruction | Marci Malone DeAmbrose |
| 751PC | Pupil with NEE camouflaged and teacher training of university teaching staff. Practical reflection | Ana Mercedes Vernia |
| 414PC | Music education and special education: bridging the gap through undergraduate and graduate courses | Amy Wickstrom |
| 044PC | A music education professor's journey: transitions through personal and professional identity | Lori Gray |
| **POSTER SESSION – 2 / 17 July 2018, 13:00 - 14:00** | | |
| 118 | Musical Viva – Inter-generational Encounters 2003-2018 | Sigalit Shalev |
| 145 | Parental Music Engagement with Young Children among Orthodox Haredi Jews in Israel | Idit Sulkin |
| 163 | Discussion on the possibility of employing {Figure Notes} on the school music of Japan | Megumi Sakai |
| 165 | "Stage situation" in early childhood: introductory activities for piano performances with audience (in worshops for children aged 3 to 5) | Silvia Villalba |
| 202 | Pre-service Music Educators' Knowledge and Perceptions of Laryngeal Anatomy Experiences: A Comparison of Laboratory and Virtual Settings | Melissa C Brunkan |
| 215 | Quantifying the extent of Noh learning's influence on children in terms of musical acuity development, body, and mind — an examination using psychological questionnaires and the conduct of physiological analyses of singing voices | NISHIKI TAMURA |
| 216 | A multidimensional evaluation of two artistic events for promoting autonomous music dedicated to young people | Nelida Nedelcut |
| 231 | Music and the environment: lessons from six years of partnerships and projects in the Brazilian Pantanal | Ethan Andrew Shirley |
| 261 | Director Perceptions on the Missing Secondary School Chorister: Why Do Students Drop Choir? | Chris M. Marple |
| 269 | A Vision to Teach Melody, Rhythm and Musical Performance by the Voices of the Salesman "in the Egyptian Environment" | Ali Amer |
| 273 | Active learning and teaching methodologies in music teacher's training | Ivet Farrés |
| 274 | Innovations for Arab Music Rhythms on Piano | Ali Amer |
| 279 | "In the Vibe:" Musical Interactions and Perceptions of Children in an Urban School Environment | Melissa J Eick |
| 291 | Self-assessment, qualification by dialogue and e-Portfolio: three key elements for a formative and shared evaluation | Ma Fernanda Viñas |
| 292 | Contemporary Aesthetics as motivation for an initial "Musical Language" course (1st year of the Specialist in Image, Sound and Multimedia & Bachelor of Combined Arts – Universidad Nacional del Nordeste, Argentina) | Silvia Villalba |
| 298 | Research on the Creation of Metadata in Nanyin Digitization | Teng Teng |
| 309 | Children's choir in the community | Megumi Ichikawa |
| 314 | My musicking practice II: Listening to the hidden one | Lam Gigi Chiying |
| 322 | Towards Student Grade Examination of Yamaha Grade Examination System - Taking Yamaha Piano Performance Grade 6 as an Example | Rui Ma |
| 370 | Bachian Christian Mosaics | Salete Maria Chiamulera Böhler |
| 375 | Prevalence of music neuromyths among music and kindergarten pre-service teachers in Greece | Dimitra Koniari |
| 404 | How to convert bad music students into good ones with evolutionary method | Dina K. Kirnarskaya |
| 416 | Exploration of modeling strategies in applied piano studios in Korea | Barbara Hojean Chung |
| 436 | The Basarwa of Botswana Melon Dance | Otukile Sindiso Phibion |
| 457 | Music appreciation and motivation: a study on the presentation of the work "O Llibre Vermell de Montserrat" in Middle School | Cristiane Aparecida De Siqueira Alexandre |

| POSTER SESSION – 3 / 18 July 2018, 13:00 - 14:00 | | |
|---|---|---|
| 37 | Music of the mountain people | Bienvenido Batallones Constantino Jr |
| 94 | Empowerment through inclusive didactics. A drum and music-making project for young adults, both with and without a refugee background, undertaken together with students of the University of Music and Performing Arts, Vienna | Beate Hennenberg |
| 96 | Bringing global transcultural foundation to the 21st century music education | Natasha Marin |
| 463 | Conceptualising musical play in the primary school context | Rachael C Byrne |
| 464 | Haitian Center for Inclusive Education: Triangulation as an approach for music and special education development in Port au Prince | Donald DeVito |
| 495 | Early school orchestras and the music they performed | Sandra Dackow |
| 523 | Development of Instrumental Music in School Music Education in Indonesia, Vietnam, and Malaysia - Through Yamaha's music program in public primary schools - | Yuji Otake |
| 532 | Environmental Design and Young Children's Spontaneous Music Behavior in Classroom | Pyng-Na Lee |
| 539 | About the main contributions of eleven Latin American Conferences of ISME (1997-2017) to the professional development of Professors: A study from the "life-history" perspective of a Music Educator from Argentina | Silvia Villalba |
| 540 | The Challenge of New Curriculum with Original Textbook in Primary School - "Art and Aesthetics" Textbook in Shishi Primary School, Chengdu, China | PuXiao Zhou |
| 541 | An Investigation of 5–6 Year Olds' Musical Activities at Home | Hiromi Takasu |
| 543 | The Philippine Piano Method Book for Young Beginners | Carell Ethilca Solario Belandres |
| 546 | A Musician's Journey: Learning to Expect the Unexpected Adventures of a Global Performer, Professor, Writer and Leader in Higher Education | Nancy J. Uscher |
| 573 | Survivor's call for ISME community support through Artivism & Music/Arts' transformative power, to combat institutionalized hostility against women, due to the medical crisis around Women's Heart Disease, #1 Killer of women www.HelpHealHerHeart.com | Rozalına Gutman |
| 582 | The Japanese Contemporary Piano Works and Teaching — A survey of Japanese piano concerts in different states of USA | Tomoko Hasegawa |
| 587 | Why do we sing? | Oya Nursen Ergun Tanriverdi |
| 591 | Comparison of tetrachords of tonal music modes and methods of their combination with the modal scales of Azerbaijan and Turkey. | Aytach Rahimova |
| 594 | Learning a New Musical Interface, Music Glove in Music Education | Deniz Duman |
| 89 | Audio-graphic Journeys of Kindergarten Children acrossTwo Nations: Israel and Germany | Rivka Elkoshi |
| 204 | How we learn to sing: Studies on singing in 2- and 3-year-olds | Helga Gudmundsdottir |
| 389 | Infants Act-by-Act: Observing Infant Peer Play through the Lens of a Musician-Researcher | Nita Baxani |
| 343 | Community Music and post-war healing | Anna Mlynek-Kalman |
| 296 | Traditional Ensemble Requirements in the Undergraduate Music Education Curriculum: Implications for the 21st Century | Carla E Aguilar |
| 602 | 83/5000 Study of Dialogical Musical Expressivity in Heitor Villa-Lobos ' Rudepoema | Salete Chiamulera Bohler |
| 625 | Making use of Chrome Music Lab For Students of Nursery/Elementary School Teacher Training | Kumi Matsuyama Shigenobu |
| **POSTER SESSION-4** / 19 July 2018, 13:00 - 14:00 | | |
| 648 | The Intergenerational Community Choir: a qualitative research on the effect of participation in an intergenerational choir on teens' and older persons' cross-age attitudes in Alto Adige - Italy | Antonella Coppi |
| 661 | Music and Video Camp 2017 for Refugees and Greeks of 9-19 years old in Athens, Greece | Eva Kwan |
| 670 | Arts Award Takeover: Jump in and run with it | Pauline Black |
| 689 | The impact of strategies to develop Japanese students' empathy and caring commitment to people of Chinese descent through learning Chinese Music in a Junior High School Class | YUKI KONO |
| 699 | Metaphor Perceptions Of Colors By Conjectural Solmisation System İn Music Education | Yakup Aksoy |
| 721 | A Snap Shot of Music Education in Tabriz, Iran | Sheerin Berte |
| 722 | Authenticity of Iranian Songs in American General Music Books | Sheerin Berte |
| 735 | Dances of Corpus Christi (Valencia, España). Teaching musical heritage. | Susana Alicia Sarfson Gleizer |
| 736 | Teaching Music to Elderly People: Experiences in Spain. | Susana Alicia Sarfson Gleizer |
| 739 | Perceptions of Secondary School Music Teachers on the Use of Indigenous Music in Aural Training | Cleniece Mbeche Owino |
| 742 | Liberation Drum Circles: Engaging music educators in social justice activism through drumming, singing & chanting. | Martin Urbach |
| 435 | Policy, the arts and participation: An Australian perspective | David Forrest |
| 85 | From below, on the ground, and underneath: Learning policymaking in schools | Eric Shieh |
| 88 | Policy and Inclusion in Sweden's Art and Music Schools: A Theoretical Framework | Adriana Di Lorenzo Tillborg |
| 49 | Accreditation policies of music teacher education programs in Latin America: the cases of Brazil, Colombia and Chile. | Carlos Poblete Lagos |
| 38 | Lifelong learning through music: Opportunities for teacher education | Emily Achieng Akuno |
| 304 | Drawing on experience: Using visual images to promote professional identity development in pre-service music teachers | Wendy Brooks |
| 171 | Musical Futures professional learning in the classroom | Emily Wilson |
| 175 | The Singing Voices of Children: A Pedagogical Framework for Practical Application | Melissa J Eick |
| 308 | Shadow Music Education: A Studio Teacher's Perspective | Leonid Sprikut |
| 374 | Prevention of playing related injuries in a specialist music school: using action research to influence policy and practice | Sarah Upjohn |
| 30PC | Non-professional musical ensembles and competence development: can community music-making help develop employability skills? | Zsuzsanna Polyák |
| 278 | Lanna music transmission in community music education view | Graham Sattler |
| 594PC | Well-being as an overarching and deliberate orientation for successful community music activity and the environment in which it operates | Khanithep Pitupumnak |
| 746 | Feldenkrais in the Music Classroom: Incorporating Movement-Based Awareness Exercises into the Training of Young Musicians | Lisa M Burrell |
| 752 | Developing the musical experiences and knowledges of primary school classroom teachers and their students in New Zealand | Linda Webb |

BAKU

ISME2018

33rd World Conference of
International Society for Music Education

July 15-20, 2018

BAKU / AZERBAIJAN

Life's journey through music...

# ABSTRACTS

## SPOKEN PAPERS

[Abstract:0017]
[Commissions » Policy: Culture, Education and Media]

# Musical culture for educational inclusion and sustainability. Musical Education as a tool for sustainability

**Ana Mercedes Vernia Carrasco**

*Departemnt of Education, didactic of musical expression, University Jaume I, Spain*

At some point someone said that music was entertainment and diverted attention from what was really important. Music culture, music, musical traditions, have accompanied the human being throughout their life, providing many and varied advantages such as communicating, relaxing, enriching their vocabulary, relating to different peoples or cultures, as well as prospering - music becoming, in some places, an element of progress and sustainability.

Among the ways that music does not behave as a mere entertainment, we highlight three that we consider fundamental axes in this communication. On the one hand, quality of life, on the other hand, inclusive education through learning about different musical cultures, and finally, although it seems less relevant, to avoid educational exclusion in the context of the musical education and in the profile of adults. Thus, what is a mere entertainment can be an axis to be taken into account when dealing with policies of sustainability, inclusion and improvement of people's quality of life.

In any case, music education as part of the culture of a country and for sustainable development, involves participation and respect for different cultures, coexistence, and inclusion through music. As Moreno Fernández (2015) says, in recent years there has been an increase in musical and cultural activities related to the defense of ecological values and sustainable development. From this, we understand that music can enhance values such as sustainability and from our point of view, solidarity can also be enhanced from culture, popular festivals and, therefore, from music education.

**Figure 1: Relationship between Culture and Popular Festivals, Music Education, Quality of Life and Sustainability**

*Place: Introduction*

**Figure 2. SDO Relationship with Culture**

| SDO | Definition | Relationship with Culture |
|---|---|---|
| 3.Health and Wellness | Ensure a healthy life and promote well-being for all ages | Active practice from musical activities. |
| 4.Education of Quality | Ensure inclusive, equitable and quality education and promote lifelong learning opportunities for all. | Music and art in all stages of education, attending also the oldest. |
| 8.Decent work and economic growth | Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all. | Encourage cultural participation in all its fields and contexts. |
| 11. Sustainable Cities and Communities | Ensure that cities and human settlements are inclusive, secure, resilient and sustainable. | Participate in other cultures to understand their principles, values and characteristics. |
| 16.Paz, justice and solidarity institutions | Promote peaceful and inclusive societies for sustainable development, facilitate access to justice for all, and create effective, accountable and inclusive institutions at all levels. | Share traditional festivals, popular culture, actively participate, without discrimination or exclusion. |
| 17. artnerships to achieve objectives | Strengthen the means of implementation and revitalize the Global Partnership for Sustainable Development. | International cultural activities to know other realities. |

*Place: 2. Sustainability*

**Figure 3. Tentative timetable**

*Place: 3.1. Development of the proposal*

[Abstract:0019]
[Commissions » Policy: Culture, Education and Media]

## Culture crisis - continued marginalization enabled by federal US education policy and New York State School Music Association

**Peter Christopher Douskalis**

*New York University*

This article examines the United States education policy 'Every Student Succeeds Act' (ESSA) while critiquing its alignment and questioning its compliance with the United Nations' Universal Declaration of Human Rights (UDHR). It further examines the dissipation of these policies as implemented in the local New York State NYSSMA requirements, while investigating the rhetoric of pre-service music teacher programs and local music education institution practices. It examines the practices of in-service music teachers in comparison to the rhetoric of pre-service music teacher programs and provides suggestions for concrete university music education curriculum reform to improve the segue from university curriculum to institutional implementation. Through this inquiry, causes for marginalization through curriculum implementation are identified and addressed as linked to the federal ESSA policy and requirements of New York State NYSSMA policies. It further provides suggested interdisciplinary activities as well as approaches to multicultural curriculum development for secondary schools as well as implications for further research studies.

[Abstract:0020]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Research On The Lıterature Deficıency For "Vocal Educatıon" Studıes Applıed In Theater Actıng

**Kutup Ata Tuncer[1], Ilkay Ebru Tuncer Boon[2]**

[1]*Kutup Ata Tuncer*
[2]*Ilkay Ebru Tuncer Boon*

One of the most important working disciplines of the "Theater Acting Education" field in the Performing Arts is "Vocal Studies" studies. Especially these studies aiming to increase voice and speech skills like voice-breath coordination and phonetic-diction are indispensable topics for theater education. Starting to change the theater from the 20th century, our theater education in our country also led to the need to turn to different pursuits in our understanding. For this reason, the fact that the practice of sound education is still limited to diction and diaphragm studies limits the students who are studying drama. For example, in order to play a modern musical piece, the player may need to be directed to different technical applications for sound use, such as sound pitches, tonal sound, tonality, phonation and intonation.

The aim of this study is to examine the adequacy of the necessary resources for theater voice education in today's changing acting education. In particular, it aims to create more comprehensive methods of evaluating the theater and music field together by taking audio pedagogy as a front.

The scope of this research is composed of actors and students of performing arts, theater and theater departments who have been educated and educated in the universities' conservatories and fine arts faculties. Course curriculums applied in these sections and the written sources prepared for these curricula are scanned and the lack of relevant literatüre is determined. At the same time, publishing houses offering educational purposes outside the institution are also screened.

The method of work will be established with the need to determine whether there is a need for voice training for the theater in universities, such as lack of literature, as a result of educator and student opinions, and to show what these deficiencies cover in terms of voice education. Based on the results obtained, it will be studied to establish new sources for the pedagogy of sound education in the theater. A preliminary study will then be conducted for audio and music books and other written sources to be specially created for the theater area. This preliminary work will be composed of written sources where other elements that shape the vocal structure of tone, tone, tone, phonation and intonation take place. These designed written sources are thought to contribute to the development of the audio pedagogy in the theater field in our country.

[Abstract:0021]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Research on the Literature Deficiency for "Vocal Education" Studies Applied in Theater Acting

**Ilkay Ebru Tuncer Boon[1], Kutup Ata Tuncer[2]**

[1]*Ilkay Ebru Tuncer Boon*
[2]*Kutup Ata Tuncer*

One of the most important working disciplines of the "Theater Acting Education" field in the Performing Arts is "Vocal Studies". In particular, these studies aim to increase voice and speech skills like voice-breath coordination and phonetic-diction, which are indispensable topics in theater education. Following changes in the theater from the 20th century, theater education in our country also needed to turn to different pursuits in our understanding. For this reason, the fact that the practice of sound education is still limited to diction and diaphragm studies, limits the students who are studying drama. For example, in order to play a modern musical piece, the player may need to be directed to different technical applications for sound use, such as sound pitches, tonal sound, tonality, phonation and intonation.

The aim of this study is to examine the adequacy of the available

resources for theater voice education in today's changing acting education. In particular, it aims to create more comprehensive methods of evaluating the theater and music field together by taking audio pedagogy as a front.

The scope of this research is composed of actors and students of performing arts, theater and theater departments who have been educated in university conservatories and fine arts faculties. Course curricula applied in these sections and the written sources prepared for these curricula are scanned and the lack of relevant literature is determined. At the same time, publishing houses offering educational resources outside of the institution are also screened.

The method of work will be established from determining ifthere is an unmet need for voice training for the theater in universities, such as lack of literature, as a result of educator and student opinions, and to show what these deficiencies cover in terms of voice education. Based on the results obtained, the next step may be to establish new resources for the pedagogy of sound education in the theater. A preliminary study will then be conducted for audio and music books and other written sources to be specially created for the theater area. This preliminary work will be composed of written sources where other elements that shape the vocal structure of tone, phonation and intonation take place. It is thought that these designed written sources will contribute to the development of audio pedagogy in the theater field in our country.

**[Abstract:0028]**
**[Commissions » Education of the Professional Musician (CEPROM)]**

## The development of effective and competent string instrument teachers

**Joy Ha**

*Monash University*

In Australia, string programs are often led by accomplished musicians who have received little or no teacher training and are not licensed as educators. Musicians tend to teach with insufficient support and understanding of effective teaching. They teach by relying on their learning experiences, modelling their own teachers and using intuitive commonsense strategies such as 'winging it' until a better pedagogy emerged through trial and error. This practice make them feel daunted, challenged, frustrated and scared.

The present study was concerned with the development of effective and competent string instrument teachers. The aims of the study were threefold. First, using the career cycles and ecological system theory as theoretical underpinnings, the career development process of three groups of string instrument teachers were investigated, which include early-career, experienced and master teacher. Second, by employing the possible selves as theoretical framework, string instrument teachers' identity construction was explored. Third, using the tripartite structure theory, this study examined the qualities of competent string instrument teachers.

The methodological approach utilised is Interpretative Phenomenological Analysis (IPA). As the most common form of phenomenological research, this study employed case study method, both single and multiple designs. Findings revealed that the process of becoming a string instrument teacher has been in complete disorder, which adversely impacts teacher competence. In addition, the process of becoming and being a competent string instrument teacher would be fostered with an effective and well-organised teacher career cycle model that prescribes programs for each phase, facilitates the formation of possible selves as teachers, and instils appropriate pedagogical knowledge, skills and qualities.

As a result, this study suggests an ideal career progression for string instrument teachers, which was developed based on string instrument players' experiences of becoming and being teachers. The model consists of the following six phases: tertiary phase, beginning teacher phase, independent learner-teacher phase or developing teacher phase, experienced teacher phase, acclaimed teacher phase and master teacher phase. Each phase is prescribed with core features and most promising programs, which are congruent with string instrument teachers' needs. Additionally, this study revealed that to facilitate the development of competent string instrument teachers, aspiration, reflection and exertion must be maintained throughout the phases, which are the true driver of the development. It is recommended that this career cycle be employed to nurture effective and competent string instrument teachers.

**[Abstract:0029]**
**[Special Interest Groups (SIGs) » Popular Music Education]**

## Listening pessimism and optimism in Finnish pop music

**Mikko Ketovuori**

*Department of Teacher Education, University of Turku, Finland*

In order to measure pessimism and optimism in pop music quantitatively one has to find a reliable method. Since health case workers often employ the Visual Analogue Scale (VAS) to measure patients' subjective experiences of pain, the hypotheses in this study was that similar analogy than "no pain- extreme pain" could be also suit to a dichotomy "extreme pessimism - extreme optimism". To determine the reliability and validity of the musical mood measurement scale a pilot study was conducted.

Two test groups of students from the University of Helsinki (n=72) and the University of Turku (n=10) used the VAS scale to evaluate the moods of twenty songs from years 2006 and 2009. The hypotheses was that year 2006 was an optimistic time, while 2009 represents a pessimistic period in Finnish society.

The results were surprisingly clear. The paired two-sample (each student's average rating for the songs in the 2006 sample vs. each student's average rating for the songs in the 2009 sample) t-test showed a statistically significant difference of 2.0764 ($t = 13.9369$, $df=81$, one-tailed $p<0.0001$). E.g. the songs from 2006 were significantly more optimistic than the songs from 2009.

From the point of pop music education, to recognize the meanings

and the moods of certain songs and comparing them was seen as interesting and meaningful task. For many it was a new approach to listen, to appreciate and to understand pop music!

**Picture 1 and 2**

*Picture 1. VAS no pain - extreme pain Picture 2. Pessimism - Optimism*

**[Abstract:0031]**
**[Commissions » Policy: Culture, Education and Media]**

## Charles Fowler at *Musical America*: The Power of Writing to Fight for Music Education

**Craig M Resta**

*Kent State University (Ohio USA)*

Charles Fowler was Education Editor of *Musical America* from 1974-1989. For nearly a century, this was the premier classical music publication in the United States, reaching thousands of readers. While there, he wrote more than 125 articles focusing on the role of music education in schools and society. He was a unique figure as he was well established in the field, trained and worked in every area of music education, and served as an established advocate outside of it. This experience includes everything from teacher to administrator, writer and researcher, editor of *Music Educators Journal*, participant in the Tanglewood Symposium, prolific author of more than 200 articles and numerous books, and arguably the first full-time advocate for arts and music education in the United States.

This session will provide a brief overview of Fowler and his background, his achievements and writings at *Musical America*, a curated list of seminal and powerful articles, and a focus on the value of their content relative to supporting music as a curricular subject in our schools. Broad topic areas include music pedagogy and schooling, advocacy and arts education policy, arts, culture, and community, music education and professional reform, and diversity and pluralism in music education.

Conversations about music teaching and learning in K-12 and tertiary contexts are important to the health of our profession. In this case, looking historically at progressive media, cultural and policy ideas can help shape future successes, and suggest undiscovered ideas about the role music plays in education and community settings. This ultimately reflects on our larger goals: how we reach the students in our classrooms and communities, the never-ending fight for our profession, and bringing generations of all ages to the power and importance of music education.

**[Abstract:0032]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Inspired Artistry: The Values of Music Educators

**Gregory Xavier Whitmore**

*Music Department, Mt. San Antonio College, Walnut, California, USA & Pacific Symphony Orchestra, Irvine, California, USA*

In what ways do we as music educators operationalize our personal and educational values for music education? In what ways do our life experiences through and in music influence and determine what artistic opportunities and educational curricular goals we provide for the students in our music programs? This session will present original research which investigated the operationalization of music educator values, their connection to planned musical experiences for participating students, and the inspiration of those values as principally drawn by a cohort of 13 early middle to mid-career high school band directors in the United States.

The research presented is centered on a 2017 study which investigated those factors that silently influence the artistry and educational practice of American high school band directors. This study looked to investigate the underlying values themselves and how they are engendered. Participants in the study describe that their current set of values for their music programs are quietly forged and internalized through a variety of influences, notably music educator identity, and the influences, inspiration, and experience imprint made during their high school and collegiate music careers. Other external factors that determine the values of a music educator are influences of collegiate and high school music educators, and socialization within the pre-service cohort. Data analysis found that music educator values undergo an evolution throughout one's career, especially as the music educator becomes more certain of his own system of values and music educator personhood; and distances oneself from previous exemplar teachers whose influences cast a long shadow early in one's career.

This study found that the values of a music educator may conflict against the realities and expectations of school administration, community influences, and the norms and expectations of expected common curricular practices in a particular region. This study found that music educator values are under strain from internalized pressures by the music teachers themselves. The aforementioned findings have direct implications for pre-service music education curriculum, and offer insights into new areas of expansion

for future music educator development pre-service.

A qualitative research methodology was employed in this research - centered by interviews of 13 research participants. The interview methodology employed was centered on the participant's everyday world – their music classroom. Elements of case study methodology were employed to determine emergent themes, as well as compare participant responses, and music program content across the cohort of participants.

**[Abstract:0035]**
**[Commissions » Policy: Culture, Education and Media]**

## Globalizing Music Education

**Alexandra Kertz Welzel**

*Institute of Music Education, Ludwig-Maximilians-Universitaet, Munich, Germany*

Forming a global music education community has been an important vision for international organizations such as ISME and comparative studies. It has guided research and policy for many years. The global interconnectedness and the fact that teachers and scholars worldwide have access to information about music education from around the world could lead to the false assumption that we are already a global community. But when taking a closer look at how internationalized we are in music education, we might be surprised. We are not a global community at all, but rather driven by the dominance of Anglo-American music education, its terminology and approaches, marginalizing international differences through its standards. In view of the urgent need to unite our efforts as music educators and scholars internationally to address the challenges of globalization, it might be time to have a more critical perspective on internationalization in music education and to uncover the various hidden agendas.

The purpose of this presentation is to critically analyze significant aspects concerning internationalization in music education and to develop a framework for the formation of a united, yet diverse global music education community. This framework applies methods and approaches from fields such as comparative education, socioliguinstics, and intercultural education to music education. Areas such as the meaning of globalization for music education and research or the myths of a global language will be scrutinized. Additionally, what thinking globally in music education means will be analyzed. This concerns further refining the methodology and methods in comparative music education, critically investigating the global knowledge production in view of the dominance of Anglo-American music education or the development of a useful notion of global community.

The concept of educational transfer as shaping the global music education community is of particular importance, indicating that the exchange of educational strategies, policies or methods has been going on for a long time. Taking educational transfer into account changes the perspective on how international we already are and how global we would like to be. The notion of forming a united, yet diverse global music education community is supported by concepts such as the global mindset.

Based on these different aspects, this presentation develops a framework for a culturally sensitive internationalization of music education in terms of globalizing music education.

**[Abstract:0036]**
**[Commissions » Education of the Professional Musician (CEPROM)]**

## Reflection and context: asking undergraduate music performance students to write about their performing

**Diana Mary Blom**

*Western Sydney University*

This discussion paper will outline ways undergraduate music performance majors in an Australian university are asked to write about their ensemble performing experience, both rehearsal process and performance outcome. These writing approaches include reviewing concerts and writing essays, each of which engages students with their own performing, that of their peers and the performing of professionals, both live and on video.

Very little research has been undertaken into how students can write about their performing, and the performing of others and what can be learnt from this activity. Instead, research literature into performing has focused on assessment of solo and group performance, practice, gesture and the body in performance, performance anxiety, expression and interpretation, among other topics. Many of these topics form the pedagogical background for the paper by asking students to undertaken the research themselves.

The paper will discuss how concert review writing and essay writing on performance topics are introduced to students through lectures, workshops and a learning guide. It will outline topics students have been given which draw them into different aspects of their group performance experience, often topics which have been researched in the performance research literature, but not by students. These include interpretation, comparing performing environments, the sight and sound of performance and assessment criteria. Many topics ask students to draw on their rehearsal process and performance outcome and, in doing so, engage them in practice-led reflective and reflexive thinking and writing. The topics also introduce students to, and ask them to engage with, relevant music performing research literature from music education, music performance, musicology and music psychology, and these will be introduced.

Engaging students with writing activities about performance offers insights into their own performing and that of others. Implications for music education are that writing about performance encourages deeper levels of reflective thinking and is a 'real world' activity which is a part of a music performance student's life's journey through music and in possible future careers.

[Abstract:0039]
[Commissions » Education of the Professional Musician (CEPROM)]

## Self-observation in the orchestra conducting classroom from the students' perspective: analysis of pre- and post-observational self-reports

**Margarita Lorenzo De Reizabal**

*Department of Conducting and composition, Musikene, Donostia, Basque Country, Spain*

There is a considerable amount of literature and research on video self-observation and its positive impact on learning in many educational fields; however, in the context of Orchestra Conducting training this type of reflective practice has only taken its first steps. The visualization of the individual video recordings throughout the academic year gives a very reliable idea of the progress made by each student and it is also a useful evaluation tool for both, the teacher and the student. In the context of a more extensive research on Conducting Didactics we have investigated the impact of the use of retroaction through video on Orchestra Conducting students, recording an orchestral practice on the podium and giving each student their recording to examine it and try to improve its performance within a week, without any other feedback. The study has been carried out with a non-random sample of 28 first-year undergraduate students of Orchestra Conducting in the Basque Country (Musikene) during two academic courses (2014-2016). Among other activities carried out during this research, participants have completed pre- and post-observational self-reports with open questions about their practices recorded on the podium. From the analysis of the reflections expressed in the self-reports and the evolution of the same between the pre and post phases, there are conclusions of great interest on how students live the practices on the podium, how they perceive their image from outside, the way in which they are building their identity as conductors and the mechanisms that set in motion a self-regulatory dimension that seeks improvement and change in terms of gestural competencies. It has also been verified in the participants a tendency to the hypercriticism and a greater self-demand after the video viewing. The results point to a greater motor self-awareness of the students when realizing that they do not perceive their gestures when they conduct in the same way that they are seen from outside. The self-observational practices in the Orchestra Conducting classroom have proved to be a didactic strategy that allows the student a better personal and motor self-knowledge, as well as a greater autonomy in their learning process thanks to the reflective practices that arise from observing oneself from an external perspective.

[Abstract:0040]
[Commissions » Education of the Professional Musician (CEPROM)]

## Basic training in conducting for instrument players: the pending subject

**Margarita Lorenzo De Reizabal**

*Department of Conducting and composition, Musikene, Donostia, Basque Country, Spain*

Based on previous research and from my own experience with pilot orchestras used during research on orchestra conducting didactics, it has become clear that young instrument players, despite having a considerable experience forming part of youth orchestras and orchestral educational groups, do not have the necessary training to understand and interpret the conducting gestures; young orchestra players are not aware of the complexity of the work that a conductor must carry out on the podium. On this particular fact a series of reflections are presented, analyzing at the same time the factors that converge in the formation in orchestral practice of young players that can be propitiating this lack of knowledge about the conductors' tasks. Of special interest is the underlying reason for the difficulty in decoding gestures and, in general, the non-verbal language the players observe from the conductor's behavior. This paper also outlines some of the most important reasons that support the need for instrumentalists to have basic training in conducting. The advantages of this knowledge in conducting are emphasized, with special focus on future employability and in the diversification of the professional profile of the musician. Finally, some conducting training proposals are mentioned to address this pending subject in the instruction of young musicians.

[Abstract:0041]
[Commissions » Early Childhood Music Education (ECME)]

## Playing Mummies and Daddies: Music education, gender and the young child

**June Boyce-Tillman**

*University of Winchester, UK*

This will be a theoretical paper examining developments in gender identity in relation to early childhood music education. The main aims of this paper will be:

• To examine current literature in the area critiquing the theories of Piaget and Kohlberg on the development of gender identity

• To consider more fluid approaches to gender, sex and sexuality rather than stable views of identity

• To develop new theoretical approaches involving music, especially in relation to religionful and religionless spirituality

It will set out the rapidly changing views in this area and contex-

tualize music education practice in early childhood within them. It will queer the concept of an essential self by theorising the self as multiple and fluid. It will link these with social identity in a wider context, including ethnicity, social class, culture and religion. Current thinking sees inequalities in these areas in later life, as being rooted in early childhood experiences. It will examine these in the light of policies encouraging Equal Opportunities and how the areas of religion and gender may interface in these debates.

The climate in the UK is changing towards greater acceptance of variety, away from deeming apparently gender variant activities as pathological. Theorists have asked for all children to experience a wide range of opportunities, which challenge cultural stereotypes. Gender identities are usually seen as most clearly expressed in children's play. This includes the important area of make-believe play, which can be reflected in song types and instrumental choice. It will explore gender issues in the areas of listening-in-audience, performing and creating, interrogating examples of musical practices that challenge established traditions, such as the gendering of vocal ranges and various instrumental choices. It will examine song texts and stories and suggest imaginative musical activities interrogating gendered images. It will look at different views of listening – one, which sees it as purely aesthetic, and another that concerns the nature of the ideas that are being expressed. This will examine in greater detail the relationship between words and music, especially in the songs deemed appropriate for younger children. It will set out the implications for the training of early childhood music educators.

The main contribution of the paper will be setting out emerging fluid views of sexuality and gender and the implications of these for training of early childhood music educators and music practice with young children.

[Abstract:0042]
[Special Interest Groups (SIGs) » Spirituality and Music Education]

## Sex, Sexuality, Gender and Music Education

**June Boyce-Tillman**

*University of winchester, UK*

This paper will use a methodology of crystallization and queering to examine some of the patriarchal myths underpinning sexuality and how they play out in music education. The aim will be to examine the way in which two biblical texts (Gen 1 v27) and Galatians 3 v28) have presented two different views of gender, which have had profound effects on different Christian views of spiritual approaches to gender, sex and sexuality. It will interrogate how these have played out in relation to various views of the place of spirituality in music education. It will do this through the lens of feminist and queer theorists. It will use a radical view of Jesus to queer the concept of an essential self, by theorising the self as multiple. This will be developed through current views on fluidity in the areas of gender, sex and sexuality. Using the idea of the multiple or fluid self, it will explore how this multiplicity challenges the traditional music curriculum and may be explored through music education processes, including the challenging of established traditions such as the gendering of vocal ranges and the classical music canon. It will explore the implications of intersex, amalgagender, androgyny, intergender, agender, multiple gender identity, demigender and cultural specific gender identity for the way in which music is viewed and presented, as well as the problems of detraditionalization. It will explore the dilemma of choice, along with living with uncertainty and the implications of this for music education.

The main ideas will be summarised through six lenses or myths:

- The one sex myth, and its place in defining the musical canon
- The celibacy myth and the freeing up of women's creativity
- Two unequal sexes myth and the relationship of music and marriage and the marginalisation of homosexuality
- Two equal sexes and the advent of feminism
- Varieties of sexuality and the challenge to music history and the subject matter of musical storytelling
- No gender myth and its implications for musical ensembles and its place musical cultures other than Western traditions

It will underpin this analysis with examples and suggestions from music education curricula. The conclusions will identify the dilemmas of some of the myths in educational cultures which are predominantly Christian, those with a variety of faith traditions present and those in post secularist and atheist cultures.

[Abstract:0043]
[Commissions » Education of the Professional Musician (CEPROM)]

## *'I call myself a musician'*: A study of professional identity in instrumental teachers working in the UK

**Kerry Boyle**

*Canterbury Christ Church University*

A study of routes into instrumental teaching in the UK and the extent to which cultural practices specific to instrumental music education influence the development of professional identity in individuals as teachers.

This study adopts a social constructionist perspective in exploring the influence of the culture of instrumental music education on the development of professional identity in instrumental teachers. The research uses a mixed methods approach, combining a national survey of instrumental teachers and 18 individual case study interviews. The research aims to elaborate on existing understandings of the professional lives and identities of those involved in instrumental teaching in the UK and to enhance approaches to career preparation in music education institutions.

The survey findings confirm suggestions that instrumental teachers commonly begin teaching with no training or guidance, drawing primarily on their own experience of tuition as a teaching model. In addition, survey data corresponds with existing research in the field in suggesting that instrumental teachers prefer to identify as musicians or performers rather than teachers when asked to define their professional identity, even when teaching is their primary source of income.

However, experiences and perceptions represented in the case study interviews contrast with existing accounts which attribute a preference for musician or performer identity to the low status of teaching in the hierarchy of professional roles in music. This research offers an alternative perspective in relation to identity in instrumental teachers, where individuals experience high levels of professional autonomy in portfolio careers and adopt a functional approach to role identity which reflects the professional environment and the need to represent a range of professional activities. The case study accounts highlight the complex nature of professional identity in careers where individuals perform a variety of professional roles and where musician identity is associated with specific personal and professional understandings.

The experience of case study participants in this research provides rich and transformative data reflecting practical experience in the specific culture of instrumental teaching and learning in the UK which can be used to enhance existing understandings of practice in this field and to inform career preparation for students currently involved in undergraduate music programmes.

**[Abstract:0047]**
**[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]**

## More Than Just Having Fun: Javanese Children's Singing Game and Its Sociocultural Functions in Indonesia (1920s-2010s)

**Jui-Ching Wang**

*School of Music, Northern Illinois University, Illinois, USA*

The purpose of the presentation is to share my findings about a unique children's singing game tradition, tembang dolanan anak, in Java, Indonesia. Specifically, I examined how the singing games were used as an educational means to help build Javanese children's cultural identity in three time frames: pre-WWII, post-WWII, and the 21st century. In the city of Yogyakarta, this tradition has been incorporated into curriculum in many elementary schools, including the first school for ordinary Javanese, Sekolah Taman Siswa, the Garden of Children, founded by Ki Hadjar Dewantara in Dutch-ruled Indonesia in the 1920s.

Three changing educational functions of tembang dolanan anak were defined:

1). To counteract the colonialism in the early 20th century, Ki Hadjar Dewantara (1889-1959) advocated education for all children and used tembang dolanan anak to help children build their Javanese identity and cultural pride, a movement led by him not only to advocate education for all children but also to evoke Indonesian nationalism. Although influenced by the child-centered pedagogies of Froebel and Montessori, the curriculum of taman siswa reflected the social and cultural values with a strong anti-colonialism and egalitarianism message.

2). After WWII when Indonesia was established as a new country, Ki Hardi Sukatno (a.k.a. Pak Katno, 1915-1983), a music educator who worked closely with Ki Hadjar Dewantara, continued to compose tembang to promote and inspire a collective sense of societal and national pride. Not only did he use the traditional singing games to teach cultural values, but he also integrated into his newly composed tembang the modern knowledge and unique Javanese moral concepts necessary for the development of Javanese children back then.

3). To counteract the universal digital trend and the impact of globalization on children's development in the 21st century, schools have started to restore the teaching of tembang dolanan anak, to provide more opportunities for children to engage in social interaction and actual hands-on activities involving tactile and kinesthetic training.

Through examining primary sources, including existing traditional tembang and original works by Ki Hardi Sukatno, interviews with the composer's family, taman siswa alums and former teachers, I will discuss how music helped catalyze Indonesian nationalism. Furthermore, from the perspectives of child development, I attempt to frame the changing functions of tembang dolanan anak within the paradigms of enculturation and cultural cognitivism to identify the roles of politics and culture in cultivating children's characters acceptable by the society.

**[Abstract:0050]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Subjective journeys across aural and visual senses: A study of children's and adults' color-hearing Chromaesthesia

**Rivka Elkoshi**

*Levinky collegge for education, Tel Aviv, Israel*

The study of color metaphor in the arts contributes to our understanding of the arts, as it provides additional meaning wherever in the arts it is produced (Elkoshi et al. 2017). The present phenomenological study focuses on children's and adults' capabilities of associating music with color metaphors (i.e., *color-hearing / Chromaesthesia*). Participants include 181 second-grade school children and 107 college and university music majors. All subjects were asked to listen to a classical repertoire of different genres and historical periods and to produce colored invented notations that represent the music. Related explanations were given during pri-

vate semi-structured interviews. A number of chromaesthetic categories emerged from the data, including associative and inter-sonic color metaphors. One of the main results is that young naïve listeners and college and university music majors alike perceive and convey relationships between music and color. Yet, fixed correlations between music and specific colors are not confirmed in this study, showing that sound - color associations are highly subjective.

**[Abstract:0051] [Commissions » Policy: Culture, Education and Media]**

## On values and life's journey through music: Reflections on Eriksons' life stages and music education

**Estelle R. Jorgensen**

*Ph.D program in Education, Richard W. Riley College of Education and Leadership, Walden University, Minneapolis, USA; Indiana University Jacobs School of Music, Bloomington, Indiana, USA*

The premise of this paper is that the values that guide music education and the objectives and methods consistent with them should be tailored to people at each phase of life. To the point of the ISME conference theme, "Life's journey through music," different values that should guide music education throughout the adult phases of life proposed in Erik and Joan Erikson's psychosocial stage theory, namely, young adulthood, adulthood, old age, and gerotranscendence, respectively, are unpacked. Policy implications for the differing objectives and approaches commensurate with these values are suggested.

**[Abstract:0057]**
**[Special Interest Groups (SIGs) » Spirituality and Music Education]**

## Teaching the "Spiritual" in Music Education

**Susan Quindag**

*Division of Music, Bob Jones University, Greenville, South Carolina, USA*

During this presentation, we will explore the use of relational mindsets as a means of teaching spirituality in music education. Many music educators acknowledge the benefit of integrating spiritual concepts during instruction for the musical, aesthetic, and personal growth of their students. However, there are realistic challenges when teaching spirituality that include reasonably defining spirituality for all students and teachers, working within the legal constraints of school districts when discussing spirituality, and aligning spiritual concepts with observable behavioral objectives, strategies, and assessments that typically comprise curricula. Consequently, the teaching of spirituality—a worthy goal for many music educators—may not intentionally occur.

An important universal principle of spirituality, however, is that humans desire a profound relationship with a higher being, belief system, other humans, or even within themselves. As a result, exploring relational concepts can serve as a foundational "cornerstone" for almost any spiritual premise. Relational concepts can be reasonably defined for music education students and teachers within the legal constraints of school districts. However, in order for relational concepts to be intentionally integrated into curricula, music educators should develop relational mindsets that are practical and relevant.

Although the term, "relational mindsets" has been defined and used in other disciplines such as business and social psychology, I would like to offer my definition to begin our session—relational mindsets are the beliefs that orient us to understand the world through profound connectedness for growth beyond knowledge and action beyond technique. Using this definition, I would like to show how relational mindsets can be justifiably aligned with various music education curriculum frameworks and integrated when designing lessons plans. Then I would like to offer three indicators that will aid in categorizing relational mindsets: 1) valuing essential communication for relationships, 2) developing mutuality and empathy for and within relationships, and 3) embracing the principle of regard and worthiness in relationships. After the indicators are discussed, all participants will be encouraged to contribute descriptors to serve as relational mindsets that can be used for their own individual educational environment. I would like to conclude this session with examples of relational mindsets I have used in music education.

**[Abstract:0058]**
**[Special Interest Groups (SIGs) » Music Technology]**

## Quantitative analysis of kindergarten children's characteristics of body movement in musical expression through 3D motion capture method

**Mina Sano**

*Department of Child Sciences, Osak-Shoin-Women's University, Osaka, Japan*

This study aims to extract the characteristics of change of body movement in musical expression of kindergarten children through a quantitative analysis utilizing a 3D motion capture method. Previous studies have focused on experimental results for adults (Sato, et al, 2010 ; Burger, et al, 2013). In this study, the evolution of body movement in musical expression was quantitatively analyzed with data captured by a MVN system during the practice of the musical expression focusing on rhythmic activities in the MEB (Musical

Expression Bringing up) program. The MEB program consists of four phases of activities to integrate music with dramatization (Rubin & Merrion, 1996). Children (n=194) in two kindergartens participated in the practice of the MEB program for one year in 2017. These children were measured by MVN system in ordinary environment (n=73). MVN motion capture data included 17 points of body parts such as the pelvis, head, shoulder, right hand, and right foot. The measurement results of first and second phase of the MEB program reflecting a variety of rhythm experiences were mainly analyzed. A three-way ANOVA (non-repeated two standards as kindergartens, non-repeated three standards as ages and repeated two standards as MEB phase) was applied to find statistically significant differences between relevant measures.

As a result, a statistically significant difference was mainly observed in phase factor regarding the movement of the right hand (main effects and interaction of repeated MEB phase regarding the moving distance $F(1, 67)=20.137$, $p<.005$; the moving average acceleration $F(1, 67)=12.928$, $p<.005$). The second phase data were statistically larger than first phase data. Furthermore, the author analyzed a relationship between the result of the music test before the practice of the MEB program and the MVN motion capture data during the first phase of the MEB program. The music test devised by the author consists of six domains including 60 items to quantify the recognition of musical elements. A strong correlation was observed between "Pitch of sound" as the music test score and "the moving average acceleration of right hand as the MVN measurement data (0.540)". Active movement of the right hand had a strong correlation with "Pitch of sound" including sound awareness with rhythmic experience in every-day life.

The above results showed that the sensitivity of musical elements was mainly expressed by the children's hands. By extracting the characteristics of these musical expressions, we can consider a method of evaluating the development process of musical expression in early childhood.

**Table 1 The average data of moving distance of right hand**

| phase | kindergarten F1Y2 | age | mean | SD | N |
|---|---|---|---|---|---|
| The moving distance of right hand 1 | F1 | 3 | 1.8718 | 0.79727 | 10 |
| | | 4 | 1.5334 | 1.45135 | 10 |
| | | 5 | 1.8045 | 1.84681 | 11 |
| | Y2 | 3 | 2.2757 | 1.76293 | 15 |
| | | 4 | 1.7516 | 1.1782 | 13 |
| | | 5 | 3.3182 | 2.49154 | 14 |
| The moving distance of right hand 2 | F1 | 3 | 3.1757 | 1.30217 | 10 |
| | | 4 | 2.3241 | 1.10012 | 10 |
| | | 5 | 3.3153 | 0.85945 | 11 |
| | Y2 | 3 | 3.0983 | 1.62776 | 15 |
| | | 4 | 2.5839 | 1.15979 | 13 |
| | | 5 | 3.8093 | 0.92798 | 14 |

**Table 2 The main effect / interaction in the test of the within-subject effect**

| factor | df | F | Significant probability |
|---|---|---|---|
| phase | 1 | 20.137 | p <.005 |
| Phase x kindergarten | 1 | 1.297 | n.s. |
| Phase x age | 1 | 0.122 | n.s. |
| Phase x kindergarten x age | 1 | 0.512 | n.s. |

**Table3 Multiple comparison about non- repeated factor age/ phase/ kindergarten**

| age | phase | (I) kindergarten F1Y2 | (J) kindergarten F1Y2 | Difference of mean (I-J) | Standard error | Significant probability | Difference of 95% The lower limit | Difference of 95% The upper limit |
|---|---|---|---|---|---|---|---|---|
| 3 | 1 | F! | Y2 | -0.404 | 0.705 | 0.568 | -1.811 | 1.003 |
| | | Y2 | F1 | 0.404 | 0.705 | 0.568 | -1.003 | 1.811 |
| | 2 | F! | Y2 | 0.077 | 0.494 | 0.876 | -0.908 | 1.063 |
| | | Y2 | F1 | -0.077 | 0.494 | 0.876 | 0.908 | 0.908 |
| 4 | 1 | F! | Y2 | -0.218 | 0.726 | 0.765 | -1.668 | 1.231 |
| | | Y2 | F1 | 0.218 | 0.726 | 0.765 | -1.231 | 1.668 |
| | 2 | F! | Y2 | -0.26 | 0.509 | 0.611 | -1.275 | 0.755 |
| | | Y2 | F1 | 0.26 | 0.509 | 0.611 | -0.755 | 1.275 |
| 5 | 1 | F! | Y2 | -1.514* | 0.696 | 0.033 | -2.902 | -.126* |
| | | Y2 | F1 | 1.514* | 0.696 | 0.033 | 0.126 | 2.902* |
| | 2 | F! | Y2 | -0.494 | 0.487 | 0.314 | -1.466 | 0.479 |
| | | Y2 | F1 | 0.494 | 0.487 | 0.314 | -0.479 | 1.466 |

**Table4 the music test score of 4-year-old in F kindergarten (n=38) and Y kindergarten (n=19)**

| | IStrength of sound | IINumber Duration | IIIRhythm | IVPitch of sound | VHarmony | VIExpression & Appreciation | Total score |
|---|---|---|---|---|---|---|---|
| F kindergarten | | | | | | | |
| mean | 5.4211 | 4.1053 | 3.1316 | 4.3421 | 3.9737 | 4.5658 | 25.5395 |
| SD | 1.6379 | 1.6731 | 0.9910 | 1.3411 | 1.5331 | 2.3152 | 6.2123 |
| Y kindergarten | | | | | | | |
| mean | 6.2105 | 3.8421 | 4.2105 | 4.7368 | 4.7895 | 5.8158 | 29.3421 |
| SD | 2.0704 | 1.1672 | 2.2749 | 1.7588 | 1.5121 | 2.1292 | 6.0783 |

[Abstract:0062]
[Commissions » Education of the Professional Musician (CEPROM)]

## Once a musician, always a musician: reframing identity in retirement

**Janis Weller**

*Individual*

Viewing musicians' careers across the lifespan offers an important perspective on the complexity and richness of artistic careers as musicians mature, goals shift, and opportunities both rise and disappear. This study continues a longstanding research interest in life/career transitions of musicians, shifting the focus from the early career transitions of emerging artists to musicians' transitions from full-time employment into "retirement", however they choose to define this term. It is common, for example, to plan a gradual shift from full-time to part-time work rather than a sudden departure, providing opportunities for more selectivity in work. Older musicians may refocus activities, letting go of relentless or less satisfying tasks in favor of long-awaited projects with less economic potential, or legacy-building plans.

This presentation examines two related concepts of musicians' late career transitions. First, the theoretical background of identity evolution in later life and the effects of career transition on personal and professional identities at this life-stage are considered. Secondly, I examine the concept of generativity as related to the life cycle theories of psychosocial developmental psychologist Erik Erikson. Generativity supports creativity and meaning-making in later life and has proved an important measure of life satisfaction and well-being.

Through live and written interviews, this qualitative study explores ways six lifelong professional musicians, ranging in age from late 60s to early 80s, have navigated from full-time work into their own unique definitions of retirement by addressing their decision-making and planning processes, challenges and surprises, and ongoing assessment.

Results showed leaving full-time employment creates identity disruption and uncertainty, but also opportunities for reinvention, innovation, and growth. For most participants, generativity has become a centerpiece of their post-employment lives, as they document their careers through recordings, archiving, writing, composing, arranging, publishing, and more, creating legacies and informing, teaching, and mentoring upcoming generations. With careful and thoughtful planning, so-called retirement may provide an opportunity for musicians to explore deep passions or entirely new experiences and life goals, leading to personal satisfaction, legacy building, and enhanced overall well-being.

[Abstract:0063]
[Commissions » Policy: Culture, Education and Media]

## Comparing music teacher education in Italy before and after the application of OECD policies

**María-Cecilia Jorquera-Jaramillo[1], Annamaria Minafra[2]**

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This research aims to explore how music teacher educators in Italian Conservatoires changed their teaching after the 2000 reform based on OECD policies, and its subsequent social impact. Before the reform music teacher education was based on governmental regulations from which emerged a similar structure in every Conservatoire. Previous music teacher education lasted four years, while currently it is organised into two stages: a first three-year one and a final two-year one named biennio abilitante (equivalent to PGCE). Nowadays, in those countries where OECD policies are applied, curricula are economy-based. As a consequence, education undergoes a process of commodification, which also affects music education. In Italy little research has been carried out on this topic.

In order to investigate this issue, semi-structured interviews with music teacher educators from Italian Conservatoires, located all over the country, were carried out. Participants represent the experience of music teacher educators mainly working before the reform compared to others mainly working after it. All the interviews were recorded and field-notes were taken immediately after each.

The results show different effects of the reform related to teacher educators and student-teachers. Firstly, teacher educators show that the changes in the quality of teaching in music teacher education, such as the increased number of subjects to be taught, generate superficial knowledge and stress. Secondly, prospective music teachers deal with the decrease of subsequent job opportunities, which are frequently temporary inasmuch as the biennio abilitante is activated only when state examinations are announced. This creates limitations to prospective music teachers who wish to enlarge and deepen their education in order to develop their profession in different music teaching contexts. Furthermore, interviewees highlight the need of developing relationships between Conservatoires and other Institutions such as Universities. This would allow interaction between Institutions where specific competencies have been developed, such as sharing knowledge in collaborative research.

The results suggest that music teacher education appears shorter and more limited in its contents than before the reform, and less appropriate to fulfil present complex music learning needs. Further research could investigate into how OECD policies affect music teacher education in other countries.

[Abstract:0065]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Upgrading Traditional Nursery Rhymes for use as Singing Materials in Music Classrooms

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To date, traditional nursery rhymes have been introduced into music classrooms for use with singing, playing games and as step-by-step materials for solfeggio learning. However, most traditional nursery rhymes are too simple to use when teaching the art of song. In this study, we propose the best method to introduce the traditional nursery rhymes into the music classroom for learning purposes. The key terms of our approach are "lied (art song)", "piano part" and "non-Western harmony". The piano portion of lied is not intended as accompaniment, but forms a part of the main body when combined with vocals. For example, the vocal portion of Im wundershönen Monat Mai by R. A. Schumann is quite simple, but the piano part adds another dimension to the artistic quality of the work. Therefore, if we could compose an elaborate piano part for use when singing traditional nursery rhymes, rhyme can be used as singing material in the music classroom.

However, a problem exists for composing. Because Japanese nursery rhymes involve different tonal organization than Western rhymes, we cannot apply Western functional harmony to the Japanese nursery rhymes. Japanese nursery rhymes are based on either the hypo-re major penta mode (la-do-re-mi-so-la) or the hypo-si minor penta mode (mi-fa-la-si-do-mi). We should compose the piano parts of nursery rhymes by following these tonal organizations. Japanese music educators often insist that we should teach Japanese traditional songs with Japanese instruments. As far as singing traditional music with traditional instruments, as is done with Koto and Shamisen music, this argument might be persuasive. However, the original nursery rhymes were not sung with any accompaniment. In order to upgrade these songs for use as singing materials in the music classroom, we believe that the piano is better than any of the Japanese instruments.

Here, we will demonstrate five attempts to upgrade the use of nursery rhymes. The first attempt is "Usagi (Rabit)", the second is "Hiraita (Blooming flower)", the third is "Lullaby", the fourth is "Toryanse (Passing gate)", the fifth is "Kagome (A bird in the cage)". The well-known Japanese song "Sakura (Cherry blossom)" is not a nursery rhyme, but a song for learning Koto music. We will also demonstrate Sakura with piano and the unique Japanese harmony.

[Abstract:0067]
[Commissions » Early Childhood Music Education (ECME)]

## The first thousand days of life: Music education 0-4 and Infant Mental Health

**Margré van Gestel**

*Individual*

Theoretical BACKGROUND: Greenspan (Emotional stages of development), Fraiberg (Infant relationship with parents, Ghost in the nursery), Winnicott (Holding environment, importance of play).

Pedagogical background: Music education 0-4 years in The Netherlands since 1990.

Focus: How music and (new composed) songs can help to build and support a safe relationship between parent and child.

Approach: Theory of Infant Mental Health (relation parent-child) and theory of emotional development combined with the experience and method of music education 0-4 years in The Netherlands

Summary of the main ideas: a. Infants are best understood, assessed and treated in the context of their primary caregiver relationships and in the cultural context in which infants develop. b. Music education is a form of intervention, because it impacts the parent, the infant, the relationship between them and the family. c. Preventive musical interventions emphasize altering infant and parent behaviour and family functioning

This asks for a fine tuning of choices for music, songs, musical games and objects we use during music classes to support the relationship between parent and child and to guide the development of the child 0-4.

RESULTS: a. Music education is a form of intervention and can be a protective factor because it is supports caregiver (and family) strengths even if the components of the intervention such as the recipient, the methods, frequency, intensity and length of services can differ substantially. b. Implication for music education for 0-4 with parents: awareness of the importance of music in building the relationship parent child. c. Implications for lesson plans, aims, activities and (new composed) songs. There should be a simultaneous focus on relationship, development and music.

Conclusions and implications: • Early Childhood Music Education Teachers and EC Practitioners must recognize that personal, familial, ethnic, cultural, professional and organizational values impact every aspect of interventions and of (music) education. These values create explicit and implicit lenses through which relationships and (music) education are understood.

• Music education in a caregiving and supportive environment can always be regarded as contributing to and being a part of preventive interventions and alters the relationship between parent and child.

• Early Childhood Music Professionals must acknowledge the importance of their choice for music, songs, instruments, musical games and lesson planning in sustaining positive development of young children and guiding the relationship between parent and child.

[Abstract:0068]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## "Why music at school?": exploring the basic ideas of young learners to justify compulsory music lessons in public schools

**Markus Cslovjecsek, Stefanie Portner**

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The justification of music education in public schools is a continuing topic of the pedagogical discussion (Kestenberg 1900, 1934; Picht, 1952; Geck, 1995; Kaiser 1995; Oelkers 2001, 2007, 2014; Varkoy 2016). The pressure to justify music in education policy is increasing and proposals to reduce the time spent on compulsory music education in public schools are creative and multifaceted. On its own, music seems to have few arguments, therefore transfer effects are tried, conjured up and blamed (Gembris et al. 2001). At the same time, the question "Music Education: Why? What? and How?" (Elliot 2003) is a central theme in teachers education and professional development. Since Klafki (1958) the dimension of reasoning is regarded as a central aspect in the planning of teaching.

But do we hear the voices of the students, the adolescent learners? As teachers, we do this quite clearly (Gass 2015), and sometimes it really needs thick skin to listen attentively, because the provocations are tough.

For this study, we asked young students for their opinion and reasons: "Do we need compulsory music lessons for everyone at secondary school? Why?" The resulting short video statements were presented to first-semester secondary school teacher students. In a homework assignment they were asked to write down the teenagers' arguments individually on small cards, to complete them with their own ideas of justification and then sort them according to their own criteria. In the following event, all cards collected were laid out and supplemented with the arguments from two expert articles (Oelkers 2007; Varkoy 2016). Together in class we discussed possible orders and identified potential lines of argumentation and categories of justification. Finally, the students were asked to draw up their concept maps (Nowak 1977; Wahl 2005) to justify compulsory music lessons. Ten weeks later, as part of the module exams, the students were once again asked to sketch out of their minds their concept map and explain three aspects in detail. These documents then formed the basis for a focus interview at the closing event.

With this paper we present the analysis of the qualitative data obtained and we will be pleased to discuss possible interpretations with the audience.

[Abstract:0069]
[Commissions » Research]

## Effects of Wind Ensemble Seating Configurations on College Instrumentalists' Perceptions of Ensemble Sound

**Brian Silvey[1], Aaron Wacker[2], Brad Regier[1]**

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Pedagogical Background of the Study: Despite the many suggestions of ensemble conductors and instrumental pedagogues, there is scant evidence about how wind ensemble configurations affect college instrumentalists' perceptions and preferences. Although researchers have explored choral spacing and seating arrangements, and their effects on sound preferences, we found little empirical evidence to suggest that any particular configuration might result in instrumentalists hearing wind ensemble performances differently.

Aim of the Project: Many prominent conductors and instrumental music education textbook authors have suggested ways that musicians could be seated within wind ensembles to allow for better balance, blend, and timbre. However, determining empirically whether specific wind ensemble configurations might influence listeners' perceptions of ensemble tone quality, ensemble balance, and ensemble blend has not been undertaken. The purpose of this study was to examine the effects of wind ensemble seating configurations on college instrumentalists' ratings of ensemble sound.

Method: Participants (N = 121) were college instrumentalists from the United States. They listened to four identical 1-minute excerpts of Aaron Perrine's Only Light (mm. 90 – 103) that had been previously recorded by a university wind ensemble who had performed them in one of four distinct ensemble configurations. Participants were randomly assigned to one of four presentation orders and were unaware of the purpose of the study, nor did they know that the excerpts were recorded in different configurations. Participants were asked to evaluate the ensemble's balance, blend, and tone quality for each excerpt by indicating a number from poor (1) to excellent (10).

Summary of the Main Ideas: Our findings indicated a significant main effect for ensemble configuration, $F(3,117) = 5.59$, $p = .001$, partial $\eta 2 = .046$. No presentation order effect was found, $F(3, 117) = 1.26$, $p = .289$, partial $\eta 2 = .031$. However, there was a significant ensemble configuration × order interaction, $F(3, 117) = 3.89$, $p = .011$, partial $\eta 2 = .091$.

Implications for Music Education: Exploring multiple configurations during ensemble rehearsals in order to expose performers to varying auditory experiences would seem helpful. By altering configurations, individuals may be able to hear similar and differing parts more easily, thus providing additional opportunities for achieving better ensemble balance and blend. In addition, each rehearsal and performance venue presents unique acoustical challenges that could possibly be alleviated through the exploration of different configurations within those spaces.

[Abstract:0070]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Expanding students' rhythmic experiences by including quantitative rhythmics

**Eirimas Velicka**

*Lithuanian Academy of Music and Theatre*

World music is characterised by a great variety of rhythmic structures. Alongside the qualitative rhythms that are a distinguishing feature of Western music, based on the alternation of periodic strong and weak beats, in many musical traditions we find quantitative rhythms made up of short and long notes. Such rhythms are often asymmetrical, not easily grouped into measures. Another separate group can be called free rhythms that are grounded in non-musical factors, such as breathing (i.e. Gregorian chant; taqsîm – Arab instrumental music improvisation) or uniform pulsation (as in shaman drumming).

In contemporary music pedagogy there is a preponderance of qualitative rhythms and musical structures that are grouped into measures of equal duration, while quantitative rhythms are markedly ignored or used very rarely. Consequently, the rhythmic experiences of students are one-sided and rhythmic perception is confined to a quadratic frame. When rhythmic experiences are so limited, perceiving the rhythmic structures of other cultures becomes problematic.

The aim of this presentation is to unpack the typological and functional characteristics of quantitative rhythms and to examine the possibilities for using them in general music. The widespread use of quantitative rhythms in various musical traditions confirms their importance. Such rhythms are typical in ancient Greek, classic Arabic, Persian, and Turkish music, as well in the musical folklore of south-eastern Europe. It is also distinctive in archaic Lithuanian folk songs (shepherding, calendar festival and rye harvesting songs). It should be noted that quantitative rhythms are closely tied to language – the alternation of short and long syllables is characteristic in polysyllabic languages. This is not the case in monosyllabic languages.

Quantitative rhythms can significantly broaden and enrich students' rhythmic experiences. They are helpful when learning mixed meter, syncopation, or becoming acquainted with music of the Middle East. Syllabic and kinaesthetic devices are helpful in the learning process. The opposition of note durations can be named, using short and long syllables (such as ti and tam); they can be represented by different movements (clapping on short sounds, patsching on the lap for long sounds). Combining verbal and movement devices yields excellent results when learning simple or complex syncopation, mixed meter (such as 5/8 or 7/8) and alternating meters. These experiences are especially useful when learning the music of the Middle East, the compositions of certain 20th century composers, or the complex syncopations found in jazz, rock and pop music.

[Abstract:0073]
[Commissions » Research]

## FALKO-M: A tool for assessing general music teachers' professional knowledge

**Gabriele Puffer, Bernhard Hofmann**

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Professional knowledge as part of teachers' professional competence is a powerful factor influencing students' learning. As a consequence, research interest in the professional knowledge of teachers has grown considerably in recent years. What are the differences between an expert and a novice teacher? Are there training concepts and phases with particularly large increases in knowledge? Does the knowledge building of a teacher follow a similar course in all subjects, or are there different subject-specific development patterns? As a first step to answer these kinds of questions, the German multidisciplinary FALKO research project dealt with development and validation of six domain specific tests concerning secondary school teachers' professional knowledge, including the subjects German, English, Religious Education, Latin, General Music Education and Physics. The FALKO-M subproject successfully completed the construction of a professional knowledge test for general music teachers.

Relying on Lee Shulman's theoretical taxonomy of teacher knowledge, FALKO-M focuses on secondary music teachers' subject matter content knowledge (CK) and pedagogical content knowledge (PCK). CK is conceptualized as profound understanding of music, especially of musical content covered in German secondary school music curricula. According to shared principles of the FALKO project, music teachers' PCK is modelled in three dimensions: knowledge of students' cognitions concerning music and of their ways of learning; knowledge of music related instructional strategies; and knowledge of the didactic potential of music related materials and tasks.

Based on this theoretical concept, a 90-minute paper-and-pencil test has been developed. CK is assessed by 8 items, most of them of multiple choice or completion type. The PCK test contains three subscales concerning students' cognitions and their ways of learning (3 items), music related instructional strategies (5 items) and the didactic potential of materials and tasks (3 items). A special emphasis was put on the construction of scenarios close to everyday music classroom practice, every PCK item is founded on a text or audio vignette. 9 of the 11 PCK items and 2 CK items are open-ended. To ensure scoring objectivity, a scoring scheme was developed and responses to each test item were coded by two raters independently.

For validation, the test was administered to a sample of 88 secondary music teachers and 51 students enrolled in general music education. Results indicate satisfactory psychometric properties of the FALKO-M assessment tool. Thus, the test can be used in future research projects addressing general music teachers' professional knowledge.

[Abstract:0077]
[Commissions » Early Childhood Music Education (ECME)]

## The Importance of Free Interaction with Musical Instruments in Childhood: Focusing on Beating a Small Djembe

**Sayuri Ihara**

*Individual*

The goal of this study is to reveal the importance of the exploratory actions that children perform with musical instruments. Children tend to treat musical instruments in various ways, including unique personal ways. Although this activity might not seem particularly important for child development, educators believe that this type of exploration plays a critical role in it. Recently, particularly in the field of developmental psychology, there has been new evidence supporting this viewpoint. Negayama (2013), a developmental psychologist, states that we should focus on our bodies' movements and interaction with the environment to study our development, because behavior is highly affected by the environment. In the field of motor development research, Thelen and Smith (1998) propose a Dynamic Systems Approach that suggests the importance of physical experiences in child development. This study aims to reveal the importance of children's exploratory actions through a longitudinal observation of children's behaviors with playing musical instruments. In particular, it focuses on child development by observing how children "beat the djembe with hands."

The main research method used was fieldwork, which was conducted in a public kindergarten in Tokyo about three times per month. I created a small area in the kindergarten with some percussion instruments, such as a small djembe, a guiro, a woodblock, small maracas, and sound shapes. As the subjects, I chose a boy and a girl who had been at the space frequently and video recorded their behaviors. The recordings were analyzed on the basis of five aspects of their behaviors in order to grasp entire process: (1) the instruments they chose, (2) the way they played/used them, (3) what they said, (4) how long they played/used them, and (5) how they related to other people when they played/used them. In addition, the scene of beating the djembe with hands are picked up and analyzed in three aspects: (1) how they use their hands, (2) where they saw then, and (3) how was the sound they made.

It was found that the children listened carefully to the sounds they made. In particular, the boy increasingly controlled his actions to create desired sounds, and the girl intended to relate to other people by using sound more frequently with each time. Thus, it can be concluded that such exploratory actions can enrich children's musical experiences. I believe that this study makes a profound contribution to demonstration of children's creativity and individuality.

[Abstract:0083]
[Commissions » Research]

## An acoustic analysis of stress in texts read by musicians and non-musicians

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Transfer effects of music learning have been examined in a wide range of areas. Among them, it is of interest if music learning has an impact on spoken communication skills. Previous findings highlight that musicians outperform non-musicians in a number of listening experiments, including cases when speech stimuli were used. Several authors have inferred that there are shared mechanisms for speech and music perception and music training enhances speech perception skills as well. However, little is known about how the other part of spoken communication, i.e. whether speech production is influenced in any way by music training.

A more general objective of my work is to reveal possible differences in the acoustic structure of spoken utterances of musicians and non-musicians. In this experiment, one element of speech prosody, stress is investigated. It has been demonstrated that in Hungarian, stressed syllables, among other attributes, have higher fundamental frequency values than unstressed ones. The research question is therefore: is there a difference between musicians' and non-musicians' use of fundamental frequency for stressing syllables? Are they more aware of where to stress an utterance? Do they put more stress – use higher f0 – on stressed syllables than non-musicians?

20 BA/MA students in classical music performance (all playing different instruments, wind instruments excluded, with at least 8 years of music training), and 20 age matched non-musician students individually read the same text, which is digitally recorded. On the recordings, measurements, using the Praat software are implemented, i.e. fundamental frequency (f0) values on the stressed syllables relative to the speaker's mean f0 are calculated. Also, places of correctly/incorrectly used stress are examined. (Prior to the experiment, two independent speech researchers mark which syllables in the text should be stressed). With the application of statistical methods, differences between musicians and non-musicians are sought.

At the time of abstract submission, the research is only in an initial phase. However, it is expected that musicians use stress, and probably other prosodic features of speech with more expression, and more correctly than non-musicians.

Results of the present research may widen our knowledge about transfer effects of music learning. Depending on the results, implications for supporting first language acquisition, improvement of speech communication skills, or even therapeutic use in speech pathology can be formulated.

[Abstract:0084]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Music Teacher Education and Training of Mentors at the University of Pécs

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The purpose of our paper is to outline a model we apply in our music teacher education program and to discuss the experiences we have gained.

While professional requirements for obtaining a music teacher's degree are described by the relevant regulations in detail, two other important participants of the process of teacher education, i.e. the primary and secondary school students, and mentor teachers receive significantly less attention. However, their role is also crucial in teacher training. We have developed an approach which pays special attention to the latter two as well.

Our paper of 2012 provided a detailed description of our model. Its first unit is the "student profile", which includes all the educational goals – i.e. the development of a) attitudes and emotional world, b) musical activities, c) cognitive systems, value systems, d) intrapersonal and interpersonal relations – that a music teacher may wish to achieve by positive effects on the students. Second, requirements of mentors were defined, detailing knowledge, attitudes, and skills/abilities necessary for mentoring. Third, recommendations were formulated in relation with the student teachers' competences that should be developed, i.e. activities and qualities that should be monitored by the mentors.

In the past five years, we have developed and launched a mentor training program, based on our model, and we have also introduced a new, one-cycle 5-year music teacher training program, which has opened new opportunities to implement it.

To assess the experiences of our approach, we present the results of two in-depth interviews, carried out with two mentor teachers who have completed our mentor training program and are involved in mentoring our students. Responses suggest that our mentors have a very positive attitude to our model, they are significantly better informed about the expectations of the students, they can use the student profile and other information as guides when they organize their work with the students. Also, the students are more aware of their expectations. Although some difficulties have also been mentioned, we conclude that our approach can efficiently contribute to further development in the education of music teachers.

[Abstract:0086]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Using music to teach ecology and conservation: a pedagogical case study from the Brazilian Pantanal

**Ethan Andrew Shirley, Alexander James Carney, Christopher Stanton Hannaford, Gregory James Ewing**

*Juara Foundation*

The Pantanal Sonora Project is an ongoing outreach project that unites music and environmental education and highlights the simultaneous promotion of musical development, empowerment, interest in science, as well as the conservation agenda of a natural heritage region. Interdisciplinary projects of this nature are soundly rooted in theory, but have not been thoroughly described in the literature, which instead focuses on infusing song lyrics with images of nature to promote conservation. Here we provide a concise review of the literature on music education to promote empowerment and conservation, and justify our method of uniting the two seemingly separate subjects. We then describe the curriculum and materials from the Pantanal Sonora Project, which is based in the Pantanal region of Brazil, a priority area for conservation. We set out empirical goals for future projects and describe limitations to the method we employed, suggesting that these limitations can be overcome in future projects. We further contend that this type of music and environmental education project has the potential to empower rural community members, increase interest in science, and may be used in introductory music teaching in addition to work with more advanced students.

[Abstract:0087]
[Commissions » Community Music Activity (CMA)]

## Narrative Adventure from the Emotional World to the Musical World

**Keumju Bang**

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Multicultural music education is still one of the pressing educational issues in the fields of contemporary music education both globally and locally. There are rich research materials concerning its ultimate goals and teaching approaches. However more creative learner-centered musical encounters which encompass the individual's emotional entity and contextual reality have to be supplemented.

This study aims to provide students from different cultural backgrounds in Korea with noble and humanizing musical experiences. These sequential, structured musical encounters and music-mak-

ing are designed to evoke and to elicit the mindful imagery and the emotional reactions from the subjects. Selected music consists of traditional and contemporary art music containing strong narrative features, covertly and overtly. Based on the sequential teaching logs which are designed by the technologically assisted representation, episodic memory and emotional reaction are activated and connected in the subject's consciousness with progressing through the meaningful musical and narrative adventure.

As a qualitative study, the research methods are based on utilizing non-verbal and verbal self-report instruments including the learner's autobiographical memory, peer reviewed measurement instrument, and structured and unstructured interviews. Research results show the layers of subject's reconstruction of meaning from the emotional world to the musical world.

[Abstract:0090]
[Commissions » Education of the Professional Musician (CEPROM)]

## Developing keyboard musicianship curricula for musical lives

**Margaret Mary Young**

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The term 'musicianship' has been used to describe a wide and multifaceted range of musical skills inclusive of and beyond performing. Music students at the US tertiary level, enroll in keyboard courses which generally comprise of training in score reading, harmony, accompanying, transposing, and improvising. The purposes and goals for these courses range from reinforcement of theory skills to specific functional skills for an intended music career.

Previous research on the relevance and cultivation of piano skills for professional musicians (in the US) demonstrates a need for change in the content and implementation of musicianship classes. Regardless of their career, professional musicians value the ability to play the piano and use it frequently, but the piano skills they use vary according to their specialty. Also, students do not attain the level of keyboard competency necessary for their profession. The most common recommendations concern the skills taught in these classes in that too much time is spent on developing technique and learning piano repertoire, while piano skills such as sight-reading, harmonizing, reading open scores, and playing chord progressions, that serve their profession are largely left undeveloped.

Among possible solutions toward a more relevant curriculum and effective implementation is the examination of keyboard education among current music professionals. The purpose of this investigation was to assess the contribution of keyboard education for non-pianists on students' musical study and career with current professionals. The research questions pertain to what piano musicianship courses are offered, the goals and objectives of these courses, and perceptions of the success of these courses in achieving their goals and objectives.

Professional musicians (N = 21) employed as teachers, composers, and performers in a variety of contexts were invited to participate in an interview regarding the applicability of their piano training to their current professional responsibilities. While all participants had training during their tertiary studies, both the focus of their training and their comfort in using the instrument to support their professional activities varied greatly. Transparency emerged as a theme in these discussions. Participants with piano training during primary and secondary schools as well as those whose piano training was limited to their tertiary studies wished their keyboard instruction demonstrated how the piano could be used to support their future musical lives. Discussions regarding the possible solutions for the transformation of keyboard skills curriculum and its implementation with the preparation of professional musicians are presented.

[Abstract:0092]
[Commissions » Policy: Culture, Education and Media]

## Culture-sensitive Eurhythmics - Qualitative expert interviews with Chinese experts

**Cheng Xie**

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Pedagogical background of the paper: This piece of research is part of my dissertation project and the Project of The China Scholarship Council entitled "Culture-sensitive Eurhythmics and Jingju (Peking Opera)". The goal was to find out to what extent further development of music education - using elements of traditional Chinese culture – in China is possible considering the current state of Chinese music education and the significance of the "three pedagogical concepts" (Dalcroze-Eurhythmics, Orff-Schulwerk and Kodaly Method) in China.

Method: The central research method was the use of qualitative expert interviews. The experts were initially selected among university teachers. In addition, some (high school) teachers have been selected for their rich experience. All in all, seventeen experts were selected on a representative basis and interviewed over several months in different places in China. The interviews were conducted as a half-open guideline interview. Afterwards the transcribed interviews were analysed.

Answers to the following questions were found:

- the state of music education in the People's Republic of China,

- the development and importance of western music pedagogical methods in China,

- the possibility of connecting Chinese culture and rhythmic-musical education,

- how music educational experts from China viewed the importance of different goals of eurhythmics,

- the needs / deficits of Chinese students in relation to the topic,

- to evaluate the possibilities for the use of "Peking Opera" or individual elements of the JingJu in the field of rhythmic musical education

Results

The experts described the state of music education in China

The following problems and difficulties have been identified in the current application of the "three music education concepts" in China:

- mere imitation without regard to Chinese culture
- no successful adaptation
- lack of understanding
- lack of trained professionals

On the other hand, it has become obvious that there is an actual need for the "three concepts" in China, namely:

- due to economic incentive
- due to government regulations
- due to academic interest
- due to international influence

Conclusions and implications for music education

This research project explored the question of how a "Western concept" can be sensibly linked to elements of Chinese culture. In this context, the concept of a "culturally sensitive rhythm" was designed. A rhythm lesson using elements of Chinese culture can achieve a "culturally sensitive" transformation of a Western method and that one's own cultural traditions are preserved.

**[Abstract:0097]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## On a journey to "high" and "low" sounds: Studying musical-visual metaphors of young listeners

**Rivka Elkoshi**

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Metaphor serves an indispensable communicative function (e.g., Gibbs, 1994; Russo-Zimet, 2017). Musical metaphors, such as high pitch (HP) and low pitch (LP) offer basic tools for communicating music (Shohat, 2017). Aiming to explore young listener's meditative metaphoric language, this study focuses on metaphors related to "gravitational" properties of sounding substances (e.g., high, low, ascending, descending, melodic climax). Participants include third-grade children (N=154), from six classes in five Hebrew-speaking Israeli schools. Children listened to a short piano work entitled Flute and Drum by Andre Hajdu (1932-2010), a contemporary Israeli composer. As Hajdu asserts, a flute and a drum are represented by a vivid tune in the highest piano range and a stubborn bass accompaniment in the lowest register, respectively. Children listened to this piece and created notations to represent the music. Data includes both audio-graphic illustrations and clarifications provided during semi-structured private interviews. Examples show diverse graphic strategies and categories as well as non-conventional metaphoric terms, used to describe sounds as "higher", "lower", "ascending" and "descending". It appears that children often use light and dark colors to represent HP and LP respectively, and tend to refer to it as "happy" and "sad" or loosely apply idiosyncratic terms, such as "weak" and "heavy", "small" and "big". The study shows that a musical work may induce different cross-modal correspondences and flexible metaphoric expressions, bearing a strong subjective validity. Furthermore, cross-modal correspondences between HP/ LP and visual images are largely relativistic, as the level of a sound's pitch depends strongly on the stimulus ensemble and context. In addition, audio-graphic metaphors, such as matching bright colors to HP and dark colors to LP are sensitive to cultural conventions and surrounding context. Should music educators admonish young listeners to be careful about mixing subjective metaphors and unconventional terms? It seems that what is important is not the term, but the cognitive journey toward its meaning. Audio-graphic metaphors partially structure the child's creative listening experience on the journey to musical understanding, while conventional terms are just the final leg of their journey.

**[Abstract:0098]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Developing 21st Century Competencies Through Blended Learning Platforms in the Music Classroom

**Angie Mullins**

*Africa Open: Institute for Music Research and Innovation*

The rapid emergence of new knowledge, with the volume of global information doubling every two years, has fundamentally altered the structure of the economy and the job market. Futurists predict that, by 2030, two-billion jobs will disappear: "automated out of existence". These obsolete jobs will be replaced by new careers with new demands. This leaves educators in the challenging position of preparing students for occupations that do not yet exist. In order to address this problem, educators are prioritizing the development of interdisciplinary skills that prepare students for a complex, technology-driven economy and society, instead of focusing on the content of specific subjects.

In this paper, I will discuss the sixteen 21st Century Competencies identified by Finegold and Notabatolo in their study entitled "21st Century Competencies and Their Impact: An Interdisciplinary Literature Review". I will argue, through the works of Reimer and Elliot, that Music Education is well placed to assist in the development of these 21st Century Competencies and will draw on both

theoretical and empirical data to illustrate ways in which blended learning platforms may be utilized to support and enhance the development of these skills.

I conclude by asserting that if educators make the implicit values of music education more explicit, and directly link these values to the development of 21st Century Competencies, they are in a better position to advocate for music's place within the curriculum.

[Abstract:0099]
[Special Interest Groups (SIGs) » Spirituality and Music Education]

## If the answer is 'spirituality' what is the question?

**Roy Page-Shipp**

*Gordon Institute of Business Science, University of Pretoria*

Members of singing groups asked to comment on their experience of spirituality in music often react with some puzzlement as to the meaning of the question. The responses to a group of three such surveys, covering 76 respondents, were examined in an effort to formulate a question that will evoke more meaningful responses. The groups, and the associated number of respondents, were: a retirement village choir (36), the members of an amateur Gilbert and Sullivan company (30) and a male voice group (12).

At its simplest, the question, in a written questionnaire, was 'Do you see a spiritual connection to your music?'. The merit of such an open-ended question is that it gives the respondent freedom to expand an answer. However, in view of the puzzled reactions noted above, it was decided to elaborate the question in different ways, including for a semi-structured interview. It was noticeable that the richness of detail and insight in the responses was related to the contextual frame provided as part of the questions. In particular, in two of the surveys where the respondents were invited to provide their own definition of spirituality, almost all were able to do so and to identify a spiritual connection. Without any prompting, they classified these responses in one of the familiar 'religious' / 'non-religious' categories.

This led to a search for a clear statement to which any reasonably literate person can make an informed response. It is suggested that a modified form of the Alister Hardy Question 'Have you ever been aware of or influenced by a presence or power, whether you call it God or not, which is different from your everyday self?' would lead to richer responses. An example might be: 'Some singers report a spiritual connection, religious or secular, to their music. Is this true for you? If so please describe the experience in your own words.' This has the merit of retaining the freedom of response provided by an open-ended question, while providing the respondent with a context.

[Abstract:0100]
[Commissions » Research]

## Parent-teacher partnerships in group music lessons: a collective case study

**Kathryn Ang**

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Parent-teacher relationships in music lessons can have an important impact on the wellbeing and learning outcomes of the children who take these lessons, both in a one-on-one setting and in a group setting. Relationships can be complex in one-on-one lessons, but in a group setting another dimension is arguably added to the complexity of parent-teacher relationships. Previous research on parent-teacher relationships within the context of music education has mainly been located in Western countries such as the United Kingdom and United States. This makes my investigation unique as it is in the Asian context, being located in West Malaysia, where family dynamics and cultural practices are arguably different from those in the West.

The purpose of this collective case study is to explore and theorise the various ways that parents and teachers describe their relationships that are formed around three different group music classes in West Malaysia. These group music classes are for infants below 12 months of age, toddlers with special needs, and children between 5 to 6 years of age. Participants were the three teachers of the group music classes, and three parents from each of the classes. Each participant was interviewed twice, the first interview was semi-structured while the second made use of 4 factional stories about parent-teacher relationships in West Malaysia as a means of facilitating discussion. The factional stories described both positive and negative experiences that music teachers had with parent-teacher relationships. Data gathered from the 24 interviews were transcribed and coded using values coding in Atlas.ti.

Themes that emerged included the nature of good bonding, strained bonding, and communication. In each of these themes there were both similarities and clear differences between how teachers and parents viewed their own roles and those of the other party. It is argued that these differences account for some of the frustrations that may creep into parent-teacher relationships. The results point to the values and attitudes that parents and teachers hold and the interactions between them that both encouraged and discouraged parent-teacher partnerships, which are relationships where trust, reciprocity, mutuality, shared goals and decision making are essential characteristics.

[Abstract:0101]
[Commissions » Research]

## The Alternative Five Factor Model Profile of Musicians

**Szabolcs Bandi**

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The relationship between music and personality is a relatively neglected field of music psychology despite its pedagogical and mental-hygiene consequences being far-reaching. The small number of available theoretical and empirical research data shows strong and consequent connection between music performance and personality traits of anxiety, besides several other quite important features.

Contemporary scientific literature does not provide information about the personality structure of musicians with up-to-date psychological instruments, therefore the aim of our study is to explore the possible personality correlations of the musical personality structure within the Alternative Five Factor Model. In our empirical investigation, 344 people participated (N=344), 171 non-musician, 96 popular musician and 77 classical musician. We used the Zuckerman-Kuhlman-Aluja Personality Questionnaire to assess the Alternative Five Factor Model of personality, which contains the scales of Neuroticism, Extraversion, Activity, Aggression and Sensation Seeking, each with four subscales. We applied intergroup comparisons (Student's T-test of independent samples) to explore the possible differences among the three subgroups and Student's One Sample T-test to compare our results with the available Hungarian standards. According to our results the classical musicians showed 48% difference from the normal population along the observed variables, while this value in the case of the popular musicians was 96%. The percentage difference between the two groups of musicians was 68%. The most important findings were the statistically significant higher level of Neuroticism with all of its subscales (Anxiety, Depression, Dependency, Low Self-Esteem) and the higher level of general Aggression, mostly due to the effect of subscales Anger and Hostility. The Sensation Seeking level of popular musicians was also higher than the other two groups', while there were no differences between the standard data and the results of the classical musician population. Interestingly, the levels of Restlessness was higher in both musical groups than in the normal population. Our results verified the formerly mentioned and observed higher trait-based emotional oversensitivity, which highlights again the relevance and vulnerability of anxiety, which seems like to be a central experience of musicians. The higher level of internalised aggression combined with the higher level of anxiety is also could be a problematic feature. Therefore the responsibility of teachers and the academic colleges is quite high in the early prevention or intervention with adequate and interdisciplinary pedagogical and mental-hygiene methodologies.

[Abstract:0104]
[Special Interest Groups (SIGs) » Spirituality and Music Education]

## To Sing a New Song: An examination of the extraordinary changes in sacred music practices in Oceania as a result of the introduction of Christianity

**Debbie Lynn Wolf**

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The impact of European colonial culture and the spread of Christianity dramatically altered the cultural worship customs of many people groups throughout Oceania in less than two hundred years, from the early 1700s to 1900. Imitation of European church music spread along with the Christian religion, promoted by missionaries who did not realize the importance of cultural music traditions or who piously disapproved and discouraged certain cultural worship practices. But this was not ubiquitous. New forms of sacred music emerged as some missionaries realized the value of adapting music to the cultural traditions of the converts, while others encouraged the development of indigenous musical expression of the new faith.

Europeans were not the only sources of influence; immigrants within the four regions of Oceania islands also contributed to the varied worship styles and blending of ethnic and cultural characteristics as the wave of Christian faith permeated this region. Diversity in the Christian worship music of these regions ranges from the varied cultural traditions of the indigenous peoples to the four-part Western style hymnody resulting from missionary influence in the 18th and 19th centuries.

This paper will address the effects of the spiritual changes on traditional music of Oceania by examining the diverse forms of Christian music represented throughout the region. Such an examination provides insight to the magnitude of spiritual change on traditional music practices, and can serve as a template for considerations of spirituality in music education.

An overview of the Christian sacred music practices in Oceania will be presented by comparing and contrasting regional styles and traditions of Australia, Melanesia, Micronesia, and Polynesia in light of the spiritual transformation observed in this region. Notable audio-visual examples will demonstrate diversity in forms and practice.

This paper will provide general guidelines for understanding and appreciating the unique and adapted sacred musical expressions of Oceania while considering the effects of spiritual upheaval on the traditional music of this region.

Application of these guidelines may improve understanding of the musical and spiritual processes involved in the music created through shared multi-cultural spiritual experiences of other people groups.

[Abstract:0108]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Music teacher training at Complutense University of Madrid and California State University, Fullerton: A comparative case study

**Dennis James Siebenaler[1], Anelia Ivanova Iotova[2]**

[1]*School of Music, California State University, Fullerton*
[2]*Complutense University of Madrid*

This paper presents a comparison of music teacher preparation at two representative universities of Spain and the USA: Complutense University of Madrid and California State University, Fullerton. Music education in the public schools of both countries is comprised of very diverse and inconsistent programs and curricula. Teacher training in both countries is also variable from university to university, and in the US from state to state. This case study is a side-by-side comparison of two music teacher-training programs.

The focus of the study then is to illustrate the pathway for college students to become music specialists for the public schools of their respective countries, using the example of the previously mentioned universities. It also highlights the differences in the preparation to become music teachers at different levels: in nursery, primary and secondary schools, and with different emphases: vocal, instrumental, and general.

The methodology began with an extended visit by the Spanish author (Anelia Ivanova Iotova) to California for the purpose of comparing the teacher preparation programs in the two countries. One of the first steps was to examine and analyze various elements of the legislative process in each country and the corresponding education policies that control and regulate teacher credentialing. Then we investigated the particular coursework and curricula that both universities offer and require for specific emphases within the field of music education in the public schools at all levels.

The results of this investigation at the respective universities are presented on a comparative basis and include:

• Courses required to become a credentialed music teacher

• Courses related to individual programs or emphases, and the corresponding hours of study

• Internships or practice teaching at the various grade levels of public school mandatory education (Nursery, Primary, and Secondary schools)

• Additional training programs needed for music teachers

The findings of this study point to differences between the universities' teacher training programs based on variants in the educational policies and government-mandated requirements of the respective countries. Finally, through this comparative study we are able to recommend changes or improvements in each of the music teacher preparation programs studied.

[Abstract:0109]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Self-efficacy of school teachers: A Brazilian survey

**Ana Francisca Schneider Grings[1], Liane Hentschke[1], Cristina Mie Ito Cereser[2]**

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This research aimed at investigating the profile of teachers who work with music in elementary schools and his or her self-efficacy beliefs. This presentation represents a fragment of the research and presents the results and discussions about the relationships between age and time of practice in elementary schools and their self-efficacy beliefs. The theoretical framework is based on the self-efficacy theory of Albert Bandura. Self-efficacy refers to the belief in one's capabilities to accomplish a certain task or have a good performance in a certain situation (BANDURA, 1997).

An Internet-based survey was the method used. For data collection, the researchers used the self-administered questionnaire published on the web in HTML format, divided into two parts: a) questions about the teacher's profile; b) self-efficacy scale of music teachers. 918 teachers from the five regions of the country (North, Northeast, Central-west, Southeast and South) took part of the research. They all teach music or work with extracurricular activities of music in elementary schools. The majority of the participants are women (52%) and the age average is 35-53 years old. The time of practice of elementary education teachers is up to 10 years for 77.8% of the sample and above 10 years for 22.8% of the sample, with an average of 13.3 years of practice.

The data analyzed through the Kruskal Wallis test indicate that the two categorical variables investigated, age and time of practice, had significant results when compared to the dimensions of the scale. In other words, the longer the time of teaching experience in the elementary education the higher the self-efficacy beliefs in all their dimensions. Another Kruskal Wallis test showed that these two categorical variables are correlated, that is, older teachers tend to have more experience in elementary education. Both tests mentioned had a statistical significance less than $p < 0{,}05$. It is important to take into account that the greatest part of the sample is made of young professionals who, by the results of the research, have lower self-efficacy beliefs. In this sense, we need to invest in monitoring the beginning of the career of these teachers so that they do not drop out or give up their practice when facing the challenges imposed by school routine.

[Abstract:0110]
[Commissions » Early Childhood Music Education (ECME)]

## Musical diversity: the differences between public and private kindergartens in China

**Kunyu Yan**

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Early childhood music education plays a significant role in an individual's growth. Research has shown that teaching music can help children understand themselves and relate to others, and make connections between family, school and society. In recent years, with the development of early childhood education in China, an increasing number of kindergartens have been established, and many of them pay more attention to music education.

This research has two main aims. One is to discover how and why music is used in both public and private kindergartens. The second aim is to make recommendations for widening the use of music in kindergartens. In order to achieve these aims, the research uses two main methods. Firstly, it considers the historical background and cultural context of early childhood education in China; and secondly, it uses an approach that compares public and private kindergartens.

In this research, six kindergartens were chosen from Qingdao city in Shandong Province as case studies, including 3 public kindergartens and 3 private kindergartens. This research was based on using three types of data collection METHODS: observation, semi-structured interviews with teachers, and questionnaires with parents. Participant and non-participant observational methods were used and included in daily routines at the kindergartens in order to experience the situation of music education first-hand. Interviews were associated with teachers' views of teaching and learning music, the perceptions of the music context, and their strategies of using music. Lastly, the questionnaire was designed to obtain the views of current music education from the children's parents in the respective kindergartens.

The results are shown with three main themes: (1) distinct characteristics of public kindergartens (e.g. similar equipment, low tuition fee, qualified teachers, etc); (2) distinct characteristics of private kindergartens (e.g. various tuition fees, own teaching system, trained teachers, etc); and (3) differences between public and private kindergartens (e.g. funding, requirements for teachers, parents' demands, etc). According to the results, we can see that the main purpose of using music in China is to develop the musical ability of children, and teachers' focus on musical learning, such as singing in tune and playing instruments. However, as revealed in this research, there are many other uses and functions of music in these educational settings, including music used for non-musical learning (e.g. counting, learning languages, etc) or in supporting social routines.

[Abstract:0112]
[Commissions » Community Music Activity (CMA)]

## A participatory approach in music education, it's influence on social behaviours and audience development strategies – a case study

**Adam Janusz Świtała[1], Malina Sarnowska[2], Katarzyna M. Wyrzykowska[3]**

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[3]*Polish Academy of Science*

The presented research project is a case study of the music education program being currently run in one of the youth community centers in the Praga-Południe district in Warsaw. There are numerous social beliefs about this urban area (eg. "worst" part of the city, "socially neglected post-working class housing area with great crime" etc). Many of them do not fit the reality, however, severe social issues are still present, making social change a natural challenge for music educators facilitating local projects in the district. The participants of the project are children aged 7-14. Most of them come from socially and economically disadvantaged families.

The research group consisted of two facilitators (the authors of this presentation) who have also become researchers (autoethnography) and two music sociologists from the Polish Academy of Science (participant observation). The teaching model was based on these key principles:

- having an open-ended learning process
- recognizing the needs of the local community
- inviting participation from anyone who expressed their interest for playing music (including other educators who work in the facility and the children's parents)
- offering a free choice of music genres and from a variety of instruments
- encouraging creativity in forms of exploration, improvisation and composition
- considering music part of a broader educational picture
- combining active music making and listening to live music performances
- going out "in search of music" - crossing the space context attributed to music lessons

In our study we chose to focus on two aspects: changes of attitudes within the observed group and how our activity as facilitators influences the ways how individual group members participate in cultural events (concerts).

The main purpose of this study was to:
1. Determine the relationship between the way music education is being introduced in educational projects and the presence and quality of changes in social behaviours within the groups of children in the participating institutions
2. Explore the potential of the applied music education model as an audience development tool
3. Determine the key factors for the observed changes
4. Determine the impact on social change: whether and to what extent does musical practice help to build and maintain social relations?
5. Examine the methodological and substantive aspects of the applied model.

[Abstract:0115]
[Special Interest Groups (SIGs) » Popular Music Education]

## Examining Pre-Service Music Teachers' Experiences with Popular Music Pedagogies in Music Education Methods Courses

**Martina Vasil**

*University of Kentucky*

Background: Most pre-service music teachers elect to pursue a music education degree as a result of powerful experiences they had as performers in their high school music ensembles (Rickles et al., 2013); they use their performance experiences as a bridge toward learning how to teach (Conkling, 2003; Haston & Russell, 2012). However, few K–12 music teachers feel prepared to teach popular music (Byrne & Sheridan, 2000), which is not surprising, considering that less than one percent of the time in music teacher education programs are devoted to popular music (Wang & Humphreys, 2009). According to Bandura's (1986) Theory of Teaching Self-Efficacy, changes in teachers' beliefs in their ability to successfully accomplish a task stem from four primary sources: 1) enactive mastery experiences (completing a task); 2) vicarious experience (watching others complete a task); 3) verbal and non-verbal persuasion (encouragement or deterrents); and 4) physiological reactions (anxiety). If pre-service music teachers have less experiences in performing popular music, would more experiences increase their self-efficacy to teach popular music?

Purpose: The purpose of this multiple case study was to examine the experiences of four formally trained pre-service music teachers who experienced the implementation of popular music, informal learning, and nonformal teaching (popular music pedagogies) in their music education methods courses.

Method: Data included three semi-structured interviews (Seidman, 2006), artifacts, and video and audio recordings. Cross-case analyses were employed to compare how pre-service music teachers navigated learning and teaching popular music through informal learning activities and nonformal teaching techniques.

Results: Participants increased their self-efficacy for using popular music pedagogies (PMP) through experiences in general music methods courses. They created and taught lessons that included PMP for students in elementary and secondary general music classes, observed peers teach with PMP, and observed professors and inservice music teachers using PMP. Some participants had past experiences learning and creating music informally, such as teaching themselves to play an instrument, gigging, performing in high school choirs and church bands, and attending professional development workshops. Overall, observing peers increased self-efficacy in using PMP the most, followed by discussions and experiences with PMP in the methods courses.

Conclusion: Through examining participants' experiences, suggestions for music teacher educators interested in facilitating PMP experiences in their classrooms and ideas for reshaping the future of music teacher preparation programs are offered.

[Abstract:0116]
[Commissions » Policy: Culture, Education and Media]

## Sweden's Art and Music Schools and Compulsory Schools: The Collaboration Discourse

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Sweden's Art and Music Schools offer courses and activities after the school day. Besides that, Art and Music Schools also work in collaboration with compulsory schools, including training schools and special schools. The investigation report on Art and Music Schools, part of the national policy process, focuses on the 'after school' parts of Art and Music Schools, leaving the other parts untouched, as the investigation considers that the voluntary after school activities/programs constitute the core of Art and Music Schools. The present paper focuses on how Art and Music Schools work in collaboration with compulsory schools, as a way to include all children, and departs from the troubling information provided by extant research that confirms that the dominant Art and Music School discourse is sharply separated from a compulsory school discourse.

Discourse analysis, discursive psychology and educational policy theory will constitute the theoretical framework. Specifically, the paper will make use of the vast literature on policy conflict and deliberation in order to make sense of the tensions and productive actions currently emerging as educational and arts policy face greater demands to address inclusion in its many forms.

This paper presentation investigates the discourses that emerge when Art and Music School leaders talk about inclusion in relation to national policy process. The data informing the present paper consist of three focus groups with a total of sixteen Art and Music School leaders from northern, central and southern Sweden. Analysis is guided and informed by the following research question: how do Art and Music School leaders talk about inclusion and policy when describing their own schools?

The results challenge the antagonism between the Art and Music School discourse and the compulsory school discourses, exposing (i) a *collaboration discourse* connected to inclusion; and (ii) *tensions* between policy and inclusion discourses. While the findings emerge out of the Swedish context, they can be seen to be representative to the international music community, as specialized Art and Music Schools and music curricula *within-outside* schools are realities present in music education field writ large. Finally, as this presentation draws from a collaboration between two music education researchers—one in Northern Europe and one in North America—a comparative exploration of policy and inclusion in both contexts will also be presented. The paper presentation will provide suggestions for similar analysis internationally and offer specific policy action implications.

[Abstract:0117]
[Special Interest Groups (SIGs) » Popular Music Education]

## You Want me to Teach What? Student Teacher Experiences in and Perceptions of Teaching Popular Music

**Chad West**

*Ithaca College*

Theoretical Background: Although research suggests that popular music is the musical style choice of young people (Hargreaves & North, 1997; LeBlanc, 1979; May, 1985; Mills, 2000; Walker, 2005), school music programs inheriting strong military, church, and aristocratic traditions have been slow to reflect those musical preferences (Allsup & Benedict, 2008). Part of the problem is that American music teachers are not prepared to teach popular music (Byrne & Sheridan, 2000) and often skeptical of its use in school contexts (Davis & Blair, 2011; Hebert & Campbell, 2000). In fact, less than one percent of the time in American music teacher education programs is devoted to popular music (Wang & Humphreys, 2009). Instead, most music teachers learn to teach how they were taught, in a traditional concert band/orchestra/choir setting focusing primarily on reproducing notation and following the "expert" instruction of a single person.

Aim/Purpose: With the aim of interrogating traditional roles within music education including notions of expert, learner, and teacher, undergraduates in the current study completed a year-long supervised field experiences where they taught two different groups of elementary aged students: One group consisting of students playing "traditional" band instruments (e.g., trumpet and clarinet); and the other group consisting of students playing popular music instruments (e.g., guitar and drum set).

Method/Approach: To explore the meanings these preservice music teachers constructed about their experiences teaching within both settings, observation, field note, semi-structured interview, and pedagogical artifact data were collected and analyzed.

Summary of Findings: This paper will describe the journeys of these preservice music teachers as they struggled with issues of identity and reimagined their roles as "sage on the stage" to "guide on the side."

Conclusions and Implications for Music Education: The discussion of the findings will include complex questions about traditional roles within and aims of music education. Through honoring diverse forms of knowledge and expertise, we might reconfigure music education programs toward a more inclusive and diverse community of stakeholders, knowledge bearers, and gatekeepers. Through this reconfiguration we may discover that traditional roles of shaping give place to new roles of responding to broad and ever evolving notions of what it means to be a 21st century musician, music educator, and music teacher educator.

[Abstract:0120]
[Commissions » Music in Special Education: Music Therapy, Music Medicine]

## Functional Expansion of Music Education Technologies (through the example of music rehabilitation therapy of neurology ward patients)

**Alla Toropova, Tatiana Lvova**

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Currently, functional rethinking of music education methods and adaptation of music-related activities to fit medical or social-psychological purposes are critical questions which inspire researchers to explore new forms of rehabilitation programs among available technologies of music education. This article presents a research of the possibility to apply music education activities for rehabilitation of patients with Parkinson's neurodegenerative disease.

The main external manifestations of Parkinsonism include:

- slowed and restricted movements;
- strained muscles (hypertonia) and the "posture of a beggar";
- frozen face expression;
- unclear speech;
- weakened attention and cognitive functions;
- weakened motivation, chronic depression.

All such symptoms result not only in limited movements but also in drastic limitation of the circle of contacts and the range of interests.

The purpose of this work was development of a music therapy program for rehabilitation of patients with Parkinson's neurodegenerative disease.

We suggested "target objects" for music rehabilitation therapy at all levels of manifestation of symptoms of illness:

1) physical restriction and rigidness which includes well-aimed work with breathing and movement symptoms – hypertonia, loss of control, lack of coordination, inflexibility, tremor;
2) emotional deprivation (realization and expression of emotions and feelings) through plastics of movements to music and singing – seeking catharsis through vivified contact with oneself and intensification of feelings;
3) social deprivation: well-aimed work on resocialization of the patient.

27 patients participated in this pilot research. Lessons were taking place three times a week, so the patients attended music rehabilitation lessons from four to nine times in total.

In this experiment we could observe improvements not only in expression of some external symptoms but also in cognitive functions as soon as by the third lesson. Such cognitive functions include Memory, Gnosis, Speech, Praxis and Intellect.

Conclusions: This pilot experiment demonstrated that the suggested music rehabilitation program covers and affects all levels of manifestations of symptoms in patients with such a neurodegenerative disorder as Parkinson's disease. Results we obtained contribute to further understanding and wider application of music education methods, technologies and approaches that may add to rehabilitation practices.

[Abstract:0128]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Direct Declarations: an articulating element for Teacher Professional Identity from the complexity perspective

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Studies on Teacher Professional Identity (TPI) are migrating from a postmodern toward a dialogic framework, integrating previous perspectives. The complexity paradigm in music education is currently barely present. Data from research on professional identity (PI) are usually interpreted as meanings of individuals and not referring to profession, implying little consistency between data and professional self-representations not fitting into existing literature. This study researches into Direct Declarations (DD), and their importance when articulating a new model of PI of the musician-teacher, contextualized in the complexity paradigm, a reference in terms of method too.

Sampling coordinates *a priori* and theoretical criteria, through analytical induction: organisational contexts (public music education institutions) and professional experience (at least 10 years of teaching). Cases involve different contrasting professional and educational backgrounds, allowing specific identity constructions to emerge. N=16 (10 men and 6 women) are teachers from Community Music Schools, Conservatoires and Universities, with pedagogical background ranging from absent to introductory courses or a degree in Education. Semi-structured biographical interviews were carried out and analysed by means of software. Analytical categories were emergent as well as derived from literature. Results are exclusively emergent, grounded theory, outlining self-representations of each participant, as frontal or direct declarations (DD) of her wish of membership in a professional field. DD are not only emotional professional self-representations of partial or specific aspects of teaching, emerging from a long and deep reflection. They are key-points for the person herself, and affect holistically the self-perception of her TPI. DD are neither comparable to *Typical Incidents*, nor to 'crisis' critical incidents experienced by teachers. Therefore, DD have their own characteristics, contextualizing the reflection each participant makes in a specific manner around her TPI; participants construct and tell them to themselves many times throughout their professional life; DD emerge at any point of the participant's life, including when she scarcely knows the professional field of reference; they highlight the insistence on the same professional affiliation, receiving simultaneously changes offered by opportunities in different contexts.

Concluding, DD are a kind of professional self-representation in its own right, barely described in postmodern literature. They break specifications denied in this model: lasting over time, the person's assumption of a unitary idea of her teacher identity, early quasi-innate emergence of professional membership, etc. DD can be a key-element in a more sensitive and comprehensive Professional Identity model, regarding evidence in teachers' narratives, and leading to TPI from the view of complexity.

[Abstract:0131]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Teaching singing with natural body movements - a holistic way of learning

**Pirjo Nenonen**

*Individual*

The approach of the holistic way to teach singing with body movements has developed in practice and from the need to help students.

The research task was to develop an approach to teaching singing with natural body movements and to investigate whether movement could work as a suitable tool to facilitate singing. The approach was based on the pedagogies of Émile Jagues-Dalcroze and Rudolf von Laban as well as on pedagogical ideas of Finnish pedagogy Inkeri Simola-Isaksson and also on folk music, work songs. The study was treated as action research in which a teacher works as a researcher and developer of the approach. The data included interviews with singing students, participant journals and researcher field notes. A holistic approach was applied in the analysis.

The results of this empirical study revealed that singing with movements involved the whole person, body and mind. Although singing with body movements helped students to sing freely with a natural voice, overall the study revealed also psychological and physical results besides qualitative changes to singing. Singing with body movements helped the students to experience joy as well as to strengthen their self-esteem. Consequently they achieved a better posture and body awareness not only during singing but also in everyday life.

The conclusion is that singing with body movements can serve as a valuable tool for singers in their learning process to improve singing and strengthen them holistically. The way of teaching singing with body movements brings joy and happiness and also support personal development. The usage of one's own body language also improves creativity and develops the personal expression. Body movements and voice open the whole mind and body and provide a holistic well-being.

The way of teaching singing with body movements can be used broadly in singing education, in class music education and also in music therapy, and it is suitable for all ages, genres and all kinds of singers.

[Abstract:0134]
[Commissions » Community Music Activity (CMA)]

## Percy Grainger and community music: Rethinking higher music education

**Glen Carruthers**

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Early in my career, I wrote about Percy Grainger's music, his activities as a teacher, his views on performers and composers, and his unique relationship to the musical organizations with which he performed. Later, I examined schools of music and community outreach and music as a means of building and sustaining community capital. Most recently, I have written about curricular reform and priority-setting in higher music education, with particular focus on the introduction of community music into higher education. In the present study, these three research interests – Percy Grainger, Community Music and Higher Music Education – coalesce, and rich nodes of intersection between them emerge.

The aim of this research is twofold – 1) To examine the prescient thinking of Percy Grainger, one of community music's ardent early advocates. As Blacking and others have shown, Grainger was far ahead of his time in his views on music teaching and learning. What has not been examined is the extent to which Grainger anticipated the burgeoning role community in higher education. He did not live to see innovations, of which he was an unlikely harbinger infiltrate conservatoire and university curricula around the world. Nonetheless, Grainger's role cannot and should not be overlooked. 2) To consider ways in which Grainger's thinking might advance the concept and role of community music in higher music education.

Grainger own experience in academe was fleeting and, by most accounts, not very successful. Yet, much can be gleaned from documents associated with the courses he taught and from his copious writings on music education. The present study delves into this published and unpublished source material, much of it housed in the Grainger Museum in Melbourne, Australia, that situates Grainger's once-radical views within the context of curricular reform in higher music education.

Grainger advocated in his "common-sense view of all music" music education from the perspective of lived experience, which is a foundational principle of community music. Further, Grainger's view of music education is encompassing and includes popular and – admittedly from a skewed perspective – indigenous elements at a time when most music curricula in western institutions of higher learning remained (and, in many cases, remains) resolutely Eurocentric. This study considers key drivers propelling community music into university curricula and how, in a sector-leading program in Canada, inclusivity, diversity, leadership, reflection, celebration, and indigeneity – all tenets of Grainger's beliefs – are reshaping higher music education.

[Abstract:0141]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## School music education experiences in Spain through five life histories

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This study was a part of the project The Impact of Music Education in the Knowledge-based Society and Economy, financed by the Spanish Ministry of Economy, Industry and Competitiveness (I+D EDU2014-58066-P). This research aimed to research into former students' perceptions of music education in primary and secondary compulsory education, and the impact on their personal and professional development. Besides the characteristics of music education, underlying instructional models, how the first contact with music happened, emotional elements related to music, and aspects of primary and secondary socialization into the profession of music teaching will be highlighted.

Biographical in-depth interviews allowed the traits of school music education to emerge. Five interviewees participated, investigating their reasons to choose music teaching as a profession. Their experiences as students reflect different educational regulations: Esther received music education mainly before its universalization; Ana and Carlos experienced the transition to this reform; Pablo and Luisa experienced its end stage, and the transition to the next norm. The image of music education described involves recorder playing, singing songs, score-reading, notation and music theory, use of Orff instruments, rhythmic exercises and scores, use of ostinato, echoes, body percussion, and singing at events and feasts, in Primary Education. Music listening, history of music, history of folk music traditions, playing recorder, use of e-guitar and e-bass, ICT were mentioned regarding Secondary Education. Choral singing took place during school breaks. No participant included music and movement in their memories of school music education.

Instructional models described are mainly practical for primary education, academic for secondary education, and little presence of the communicative-recreational model. Emotions involved in the relation to music are important. Socialization contexts offer options for the participants' decision-making. Ana makes her professional choice during initial education; Esther and Pablo received positive feedback from a primary music teacher; Carlos and Luisa develop skills in music with a relative's intervention. They all show strong criticism towards received music education.

Many nuances emerged, but a quite traditional music education was a recent case. The participants experienced a technical-oriented music education, without broad educational views, and isolated from other subjects. Recognition of skills and knowledge from a relative or teacher could enhance powerfully the need of musical practice and the following development of skills over time. This study provides indications for music teacher education.

[Abstract:0142]
[Commissions » Research]

## The Retirement of the Daily and the Musical Practices: reflections and notes for non-school musical education in Ceará state (Brazil)

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*Federal University of Ceará*

Recently in Brazil it has been observed that public power has intensified and supported entities which aim to assist social development and community struggles, such as Social Organizations, Non-Governmental Organizations and Civil Non-profit Entities. It is perceived that these entities use music teaching as an important tool for their objectives. In these places, unlike in specialized schools and/or conservatories, there is no aptitude test or prior knowledge about music for the inclusion of people who wish to learn music or to play a musical instrument. Music teaching in these spaces also does not follow guidelines to Arts teaching provided in the regulatory documents of the Education Brazilian Ministry. For this reason, we call this work musical education in non-school spaces.

But why is music education used as an important tool for these non-school spaces?

In order to answer this question, we dialogued with Michel de Certeau (2013) with the concepts of "strategy" and "tactics" within everyday life.

The present study incorporates reflections from four academic works that study the relations between music and daily life in four distinct non-school spaces in Ceará State (Brazil), two in the capital (Fortaleza) and two in the countryside (Sobral and Poranga).

We work with the hypothesis that, with the lack of systematized musical practices in state schools, non-school spaces play a fundamental role in social realities' tranformation of an important part of the population that did not have access to musical praxis in their daily life. In this context, these spaces reinvent the daily life of their participants and the music acts in this sense as a tactic within the regional musical field. This often happens in an unintentional way which shows us the need for more studies to understand the theme and better performance both of these spaces' educators and better use of these institutions' target audience. From these studies, it is hoped to contribute a more democratic musical education in the various communities that do not have access to the most systematized musical practices, and from this contact, have daily lives in these communities reinvented in different ways.

[Abstract:0143]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## What is Culturally Relevant "Vocal" Pedagogy, and What are the Implications of its Absence in Primary School Music Classrooms?

**Emily Good-Perkins**

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The changing demographics in the U.S. are particularly evident in the K-12 population. According to the National Center for Education Statistics, the population of white students was less than 50% of the total student population and will continue to decline until 2025, the last year for which projections are available. The growing cultural diversity in the U.S. is emblematic of a globalized and rapidly-changing world. Despite a rich abundance of linguistic and cultural diversity, American music education continues to be primarily Eurocentric. Students for whom the Western classical music tradition is irrelevant are lacking school music opportunities which "sustain" and celebrate their musical "funds of knowledge." Paris (2017) and Ladson-Billings (2014) have advocated for a renewal of Ladson-Billings' theory of culturally relevant pedagogy (CRP) (1995). To account for the culturally fluid and hybrid nature of today's world, Paris proposed culturally sustaining pedagogy (2012). This pedagogical approach, "support[s] young people in sustaining the cultural and linguistic competence of their communities while simultaneously offering access to dominant cultural competence" (Paris, 2012, p. 95). Because music is intimately connected to a child's culture, music education that does not recognize the musical competence of each student has the potential to negatively impact a child's self-esteem.

The discussion about equitable music education, particularly for students who are the most disenfranchised, would be inadequate without their voices. Therefore, the purpose of my study was to discover students' perceptions of their music and vocal teaching in their general music classroom. Over the course of three months, I conducted interviews with fourteen fifth and sixth grade students and twice-weekly observations of their music classrooms. The two classrooms which I observed used two different pedagogical approaches which provided a means of comparison in my student interviews. The findings from this study revealed that for these students, music and family were inextricably linked. In addition, they valued the opportunity to express themselves with music, as it was tied closely to their identities. In comparing the two pedagogical approaches, student interviews and classroom observations revealed that CRP teaching has the potential to positively influence students' identities. Surprisingly, culturally responsive vocal teaching played a large role in culturally responsive music teaching and positively influencing students' vocal esteem. The findings from this study as well as interview data will be presented in further detail. In addition, possible implications for music and vocal education as well as further research directions will be discussed.

[Abstract:0144]
[Commissions » Early Childhood Music Education (ECME)]

## The Educational Developmental Viewpoint of What Infants Hear On TV: A Soundscape Analysis of Infant-Directed Broadcasts

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BACKGROUND: Music and songs serve as fertile ground for learning skills among young children. Caregivers, parents, and teachers use music to scaffold children's behavior since it can help to accelerate cognitive, emotional, and sensorimotor development. However, not all music representations are appropriate for young children. If we intend to use music for developmental and educational purposes, pieces have to feature specific characteristics. In the last decades, media has become an important part of young children's environment. Even babies and infants spend a considerable amount of time every day in front of screens. Sound and music are integral components of programming that target young viewers. The presence of sound effects and music pieces can assist in the transfer of information that is required for viewers' interpretation. Therefore, we might assume that aural features are not simply decorative figures, but rather essential constituent components of infant-directed content. Several investigations examining young children's learning processes from television advocate that it is explicitly the soundtrack that manages the passage from 2D to 3D real-world settings; it is also well documented that children react to music they hear from the screen. But, are the musical utterances developmentally and educationally appropriate for the young ears? Surprisingly, little research has targeted the soundscapes of infant-directed broadcasts.

AIMS: The current study aimed to fill the above mentioned gap by implementing a soundscape analysis of infant-directed TV broadcasts. We considered both musical and linguistic constituents as structural components of the soundscape.

METHOD: A representative corpus of 39 programs broadcasted by BabyTV channel were analyzed. BabyTV was chosen because of its global relevance; it is distributed in more than 100 countries in 18 languages. For the purposes of the study, a descriptive inventory was developed to assess sound-related features of the broadcasted show-series. The Soundscape Appraisal of Broadcast Shows (SABS). In addition, we developed and employed a criterion-based-checklist to measure age appropriateness and developmental fitting of songs materials.

RESULTS: The results indicate music constituents mainly employed as a strategy to attract young viewers to the screen. For the most part, musical materials are educationally and developmentally inappropriate. Moreover, the linguistic constituents were often non-intelligible utterances that cannot be recalled or reproduced by young viewers.

CONCLUSIONS: The urge for co-operation between media content creators and music education development specialists is warranted. Such co-operation will support creating appropriate content for young children, and will make screen viewing a more suitable platform for infant's growth.

[Abstract:0151]
[Commissions » Early Childhood Music Education (ECME)]

## A Pilot Study on Fetal Growth Reactions Through the Use of an Holistic Music Educational Approach

**Liza Lee**, **Wei Ju Liang**

*Chaoyang University of Technology, Taiwan*

Holistic Music Educational Approach for Young Children (HMEAYC) is a method that integrates all developmental aspects. It uses music education as a medium to facilitate the comprehensive development of young children in multilevel and multidimensional aspects. Moreover, the method promotes the idea that music is part of human nature, and parents are primary and principal music educators for their children.

Prenatal education is the starting source of all education: as music is an art form whose medium is sound, it serves as a direct channel for mothers to form emotional bonds with their unborn babies. Fetuses at around 28 weeks have been shown to recognize voices and have short-term memory; their reactions to noise and sound stimulation can be measured by a fetal heart rate (FHR) monitor.

Tthis study investigates the benefits of an holistic approach to music education for young children to gain a deeper understanding of the relation between such approaches and fetuses' reaction through practicing the HMEAYC method.

This research was conducted as a case study. HMEAYC methods were used once the subject of the case study reached the 30th week of pregnancy. Having ensured the health of the mother and fetus, the research study method was practiced a total of 16 times to observe the fetal behavioral response. The collected data contains the observation records, interviews and the graphs of the fetus' behavioral response recorded by a Doppler fetal monitor. After analyzing the cross-sectional data above, this research indicated that HMEAYC is suitable for prenatal education, and music stories and music appreciation activities of HMEAYC can elicit responses from the fetus.

[Abstract:0152]
[Commissions » Early Childhood Music Education (ECME)]

## Predictive Listening in Music Comprehension and Music Training

**Valeri Brainin**

*Moscow Pedagogical State University, Moscow, Russia*

The development of predictive listening abilities in a given music tradition is an important but commonly overlooked part of music education. This paper describes a methodology to help students cultivate music understanding by developing their predictive listening abilities. As an example, we will outline how one particular method develops predictive listening abilities by having children amass a tonal vocabulary (that is, learn tonal patterns) from most common patterns to less common, thereby systematically internalizing the statistics of the "language" of classical music, an idea generalizable to other music traditions.

[Abstract:0153]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Exploring the lived piano-playing experiences of older adults

**Corlia Fourie**

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This paper presents an interpretative phenomenological analysis (IPA) of the lived piano-playing experiences of five older adults who have been playing the piano since childhood. Drawing on my own experiences as a piano teacher giving lessons to older adults this alerted me to the powerful and therapeutic potential of piano playing for older adults with a diversity of neurological conditions, and more specifically stimulated my interest in the meaning that older adults ascribe to their musical experiences.

Therefore, the purpose of this interpretative phenomenological analysis (IPA) is to understand how five older adults make sense of their lived piano-playing experiences. This study is limited to older adults who are 60 years and older, and still live with a considerable degree of independence in the community. The research questions guiding this inquiry are: (i) How do five older adults understand their piano-playing experiences? (ii) What do five older adults experience when playing piano? (iii) How do five older adults experience playing the piano in terms of condition, situation and context?

The researcher sought to gain insight into the essence of the musical life world of five purposefully selected participants through in-depth, semi-structured interviews. Since IPA is hermeneutic, idiographic and phenomenological I will interpret the experiences of each individual participant separately before a cross-case analysis between the cases will be made. Following the six-step IPA iterative and inductive data-analysis process, each participant's emergent themes and subordinate themes will be discussed as well as the superordinate themes amongst the five older adults.

This investigation revealed six superordinate themes amongst the five older adults: (i) memories; (ii) coping with suffering; (iii) determination; (iv) interaction; (v) wellbeing; and (vi) purpose. New knowledge that has emerged from this research is an IPA and literature-based PERMAC wellbeing theory for older adults who play the piano. Coping with suffering becomes vitally important for older adults to flourish, in addition to positive emotions, engagement, relationships, meaning and accomplishment. The PERMAC theory of wellbeing for older adults is an extension of Seligman's PERMA in positive psychology.

A heightened awareness of the value and meaning of piano-playing experiences for older adults should be the focus and priority of society and music educators. This study revealed that piano playing contributes to mental, physical, spiritual and personal wellbeing for older adults. Piano playing becomes a vital part of everyday living and living purposefully through piano playing affords personal flourishing into old age.

[Abstract:0155]
[Commissions » Music in Special Education: Music Therapy, Music Medicine]

## Realising the musical ambitions of disabled musicians

**Thursa Sanderson**

*Drake music scotland*

Realising the Musical Ambitions of Disabled Musicians

Background and Pedagogical Approach: Disabled learners should have access to quality music education equal to that of their peers, enabling them to engage in 'life's journey through music' for fun, learning and fulfillment. The principle of access to education and inclusion of disabled people in the arts and culture are enshrined in the European Convention on Human Rights and UN Convention on the Rights of Persons with Disabilities. Achieving this in practice depends on music education systems that embrace approaches designed to meet the needs of those who face barriers due to limited physical mobility, or a sensory impairment making it difficult to play a conventional musical instrument, or learning needs that present 'teaching difficulties'. Other people's attitudes are also barriers. At Drake Music Scotland we have adopted the 'Social Model of Disability' based on how society is organized to exclude the participation of certain groups, rather than focusing on the individual's disability or impairment.

Focus of the Work Reported: Drake Music Scotland's approach can be described as a flexible 'toolbox' of resources including use of new technologies and Figurenotes notation, inclusive ensembles and music composed for these technologies. We believe it is crucial for the public to see disabled musicians performing. We support them to follow paths of progression making it possible for them to develop skills and achieve their musical ambitions. We work with our partners in the music education community in Scotland and the UK, and international colleagues towards disseminating this more widely, identifying excellent practice are so the sector can continue on this development journey.

Results/Summary: There are many benefits of participating in musical and artistic life at a local and national level, including increased confidence, a sense of agency and control, self-esteem, a stronger identity and sense of self-determination. Disabled people are increasingly being supported as creative producers, composers and performers.

Conclusion: When disabled people are active and effective contributors to the cultural life of our communities this enriches us all. We need a diverse range of voices and experiences to be portrayed so more of us can recognize ourselves and feel more included. Our commitment is to make it possible for this potential to be realized and for disabled people's musical ambitions to flourish in Scotland, across borders and beyond current boundaries.

[Abstract:0156]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Student choice and the pathway towards secondary school elective music classes

**Antony Hubmayer**

*Individual*

The purpose of this research was to identify to what extent student choice within learning activities influenced students to continue pursuing elective music studies. This paper will discuss the findings of a recent action research project conducted by two music educators within an independent secondary school in South Australia.

The theoretical foundations for this research were Self-Determination Theory (Deci and Ryan) and Choice Theory (Glasser). The research process required students from Year 7 and 8 general music classes and Year 9 and 10 elective music classes to participate in a designed music curriculum that comprised Core and Choice units of work. Data gathering included on-line surveys and representative discussion groups.

The findings from this research identified that students were keen to have academic choice and that specific music curriculum learning choices had a greater positive influence upon students possessing prior musical skills. Although both core and choice unit learning experiences were enjoyed by a significant majority of students, elective subject selections were influenced by other factors including, peer attitudes, positive relationship with teacher, private instrumental tuition, co-curricular access to music making, other appealing subject options, as well as limited number of elective timetabled subjects.

The implications of these findings suggest the selection of elective music subjects does not hinge solely on the quality of the students learning experience and that addressing the 'other' factors that influence student subject choices may encourage and enable students to further their musical interests.

[Abstract:0160]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## Dialogic communication in the one-to-one lesson: A qualitative study

**Leon R de Bruin**

*Monash University*

The one-to-one lesson offers a vital avenue through which talk, play, gesture, or demonstration can mediate action and thought, and shape the parameters and perceptions of what students think they are capable of achieving. Within music education the one-to-one lesson is a significant pedagogical model that facilitates the interaction and organization of effective, empathic learning between student and teacher. This study investigates the dialogic interplay between teacher and student that pass on skills and knowledge, and establish a temporal understanding, interactional behaviour and cultural mindset that enhances learning. Teachers engage students in dialogue and shape interactional behaviour that asserts a learning culture that makes explicit and visible the acquiring of skills and knowledge.

This study analyses the ways teachers elicit student actions, thoughts and processes that develop skills, critical and creative thinking processes necessary for improvisational development. Interactions and interplay between six Australian conservatoire improvisation students and their teachers were investigated. Data reveal dialogic interactions that span instruction, conversation, inquiry and the enablement of student knowledge and skills that constitute a complex tapestry of discursive work that promotes learning. Teacher-student interactions that activate desired creative student activity engage meta-cognitive processes and the cultivation of creative habits of mind that allow improvisational skill to flourish. Implications for skilled teaching that can effectively craft the at times improvisatory and ephemeral nature of teacher-student interactions are reported, and understandings of the way dialogue between teacher and student can shape student actions, thoughts and processes are posited.

[Abstract:0161]
[Commissions » Community Music Activity (CMA)]

## "What music does for the soul and the spirit" - Uniting Syrian refugees in Melbourne through the Australian-Syrian Youth Marching Band

**Leon R de Bruin, Jane Southcott**

*Monash University*

The Australian-Syrian Youth Marching Band, comprises young refugees from Syria, and was formed two years ago by Syrian-born priest, Samir Haddad. He arrived in Melbourne as a refugee 15 years ago, and witnessed the increasing arrival of refugees. In response, he formed the band to create connections and unity amongst disparate Syrian refugee families across wider Melbourne. They have recreated a musical tradition from Syria where marching bands are an important community tradition, but currently a precarious and at times dangerous aspect of community engagement. Gathering every Friday at six pm in a community hall, this diverse and youthful group of around 40 musicians, aged between six to eighteen come together. They share two central experiences: they have lived through and escaped from the civil war in Syria, and they enjoy meeting and sharing music making. Evolving initially from hitting sticks on chairs and tables, ongoing donations of musical instruments and volunteer instructors have afforded the band a burgeoning marching band instrumentation, with music lessons for the band members and English language lessons for parents beyond the band rehearsal.

Band members and organisers took part in semi-structured interviews (individual and small group) that were analysed thematically. Findings revealed the need and desire to honour homeland culture and heritage through popular songs, and celebrate newfound Australian identity through its eclectic musical culture. This ensemble brings Syrian refugee families together, serving both youth participants and their families. The existence of the band is important to the members' identity as musicians and as Syrian-Australians, but the band is more than that. The sense of accomplishment children and youth derive from this musical event in their lives allows them to harbor senses of pride, purpose, and dignity, as well as proving effective in helping families fleeing war-torn countries feeling comfortable in their new home while remaining connected to their old one. The Australian-Syrian Youth Marching Band acts as a powerful mechanism that brings people together and provides community joy, hope and pride. Maintaining ensemble viability relies on community good will, strong leadership and volunteerism, and an egalitarian ethic. Such principles underlie all effective and sustained community ensembles.

**[Abstract:0162]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Intercultural and interdisciplinary approaches to creative music education: An Australasian perspective

**Leon R De Bruin**

*RMIT University*

Music education throughout the world is adopting a 'creative turn' in both the ways information and skill is transferred, as well as the underlying organisational ethos that complements this education. Music education is arguably resisting universal and homogenous approaches, embracing increasingly differentiated perspectives, practices and local beliefs that assert against globalising trends. Organisations are confluent in this approach to music making by incorporating local cultures as meeting-points for significant intercultural and interdisciplinary intersections. This study investigates a Creative Music Intensive that brought Australian music students together with Indigenous Australian and Korean p'ansori musicians in a two-week residential exploratory and experiential music-making event. This intercultural exploration facilitated action, interplay and development of 'possibility thinking' relating to deep conceptualisations of inter-culturally shared music making and wider interdisciplinary connections. Such practices offer music students, music educators, institutions and communities, creative practices that critically resist centrified ideas. Such practices and organisational alignment affirm 'locality' and community as the epicentre from which new knowledge, creativities, industry and bipartisanship can be found and negotiated. Intercultural collaborative music-making can promote empathy, knowledge and deep collective unity and solidarity at a critical time in music education, and education generally.

**[Abstract:0166]**
**[Commissions » Education of the Professional Musician (CEPROM)]**

## Case study of a third-age MIDI ensemble & implications for teacher preparation to work with senior adults

**Pamela D. Pike**

*School of Music, Louisiana State University, Baton Rouge, USA*

The Third-Age MIDI Ensemble was started in 2002 in a medium sized city in the United States. The premise of the piano ensemble was for retirees to gather on a weekly basis to receive instruction, play ensemble music on MIDI keyboards, and share rehearsed music with others regularly. From an initial eight-member group, the membership now exceeds sixty participants and has three instructors. It is considered to be a successful model of group music engagement by the university administrators, instructors, participants, and the larger community.

In 2017, on the fifteenth anniversary of its inception, the researcher conducted an ethnographic on-site case study of the group. The researcher sought to understand the experience from the perspective of the participants. The purpose was to identify reasons for the longevity, growth, and sustained success of the Third-Age MIDI Ensemble. Data were gathered and triangulated through field notes of in-class observations, video observation of instructional periods, focus group discussions with members, in-depth interviews with new and long-term members, and interviews with the current instructors and program coordinator. The constant-comparison method and nVivo software were used to identify and codify common themes in the data. In the findings, the researcher examines important features of the repertory, the group environment, and the instruction that members found engaging and that kept them returning to participate in the group music making. Among the common benefits of the program, the following emerged: social support provided by peers (both in and out of class); mental stimulation provided during in-class rehearsals; adaptation of materials and teaching methods to meet the physical and cognitive needs of the learners; learning stimulating music for performance each semester; reasonable demands made on participants (both in and out of class); and, a sense of common purpose provided within the supportive group environment.

It has been documented that the population over the age of 65 will grow considerably by 2050 in most developed countries. Based on the common themes and benefits emerging from this case study, the researcher will explore, more broadly, how university education and pedagogy faculty can prepare future professional musicians to work effectively with the older age group in ensemble settings through community engagement programs and teaching practica. In particular, accommodations and ideal learning environments for seniors involved in choral, instrumental, and keyboard groups will be highlighted.

[Abstract:0167]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Changing perceptions of what counts as music: lessons learned from a longitudinal case study of a singing based music curriculum in a UK primary school

**Carol Timson**

*School of Education, University of Hertfordshire, UK*

This presentation draws on data from a longitudinal case study of an 'in-school' programme of music education for primary generalist teachers provided by a nationally renowned musical charity. Research into this form of teacher education is being conducted by a teacher educator at the local partnership university. Previous work in relation to this research project looked at situated music education focusing on the improved professional learning of teachers supported by in-class inter-active mentoring (ISME, 2014). Additionally, factors influencing the sustainability and capacity of the programme were considered (ISME, 2016). This presentation seeks to identify the key factors involved in teachers' and pupils' changing perceptions of 'what counts' as music, and to consider the recontextualization of the curriculum over time.

Data collected over five years consists of classroom observations of teachers working 'in-situ' in their class music lessons, interviews with managers and teachers, and teacher and pupil focus groups. Transcripts have been analysed and themed, as have the accompanying programme curriculum handbooks and repertoire. Audio-clips of musical engagement will illustrate the presentation.

Ongoing research suggests that from the teacher's perspective there has been a change in perception from wanting children to engage enthusiastically with music through the use of accessible 'pop and rock' songs and talent show idioms towards an understanding of how pupils' knowledge and skills can be progressively developed through a structured curriculum based on more traditional children's songs and games. Teacher confidence in pro-actively adapting song content has grown alongside an understanding of the way in which these resources might scaffold the progressive learning of musical skills and concepts. Music in the school is now seen as a curriculum.

Pupils are demonstrating a developing awareness and articulacy of their musicianship skills and how these were being facilitated through material they had previously considered 'uncool' as they engage in musicking (Small, 1998).

Drawing on the data and contextual details from the setting, questions are raised about effective pedagogy, children's musical development and cultural and age-related perceptions of appropriate repertoire for Primary Pupils. This is discussed in relation to conceptions of the curriculum and draw on key ideas in this field developed by Bruner (1978) Bernstein (2010), Shepherd (1977) and Green (2011). Implications for supporting non-specialist teachers with curriculum planning in music education will be considered.

[Abstract:0168]
[Special Interest Groups (SIGs) » Music Technology]

## Evolving musical Bildung in streaming media – Spotify as a case: Reflections upon a pilot study

**Cecilia Ferm Almqvist, Susanna Leijonhufvud**

*Department of Arts, communication and education, Luleå university of technology, Sweden*

The presentation will share experiences of and reflections upon a pilot study based on stimulated recall interviews aiming to explore the meaning and function of streaming media as a facilitator of musical Bildung. It can be stated that new technology has the possibility to provide information and education for everyone. A few decades ago only people with the financial means could invest in a good encyclopedia, or a record or art collection. Today, most people can access the same information for "free", which is interesting from a democratic perspective. Access to music in relation to the new, transformed music industry has been studied from technological and economical perspectives. Even listening habits and listening frequencies, have been investigated through analyses of Big Data. We stated a need to reflect upon and discuss the meaning and function of streamed art expressions in people's lives, taking as a starting point the affordances technological streaming companies offer. Using Spotify as a case, based on Bildung theory, a cross disciplinary project was created.

In the presentation we want to answer some of the research questions from a music educational perspective:

- What technical, educational, legal, economical, art related, and ethical challenges arise from the interaction between the streaming media Spotify, music, and human beings?
- What aspects of musical Bildung does the user experience in the specific contexts that Spotify provides?
- What constitutes Bildung in the Spotify-art-human being interaction?

To address the research questions, from a music educational perspective, access to Spotify users' activities and experiences of streaming media interactions seemed to be crucial. A ethnographic oriented approach was chosen, given its focus on distinguishing meanings and human practice in varied contexts, and combined with shadowing and individual interviews, supported by stimulated recall. The participants gathered their user activities that took place during a limited period of time, and also in what ways these were shared and expressed in varied social media. The observations of each user's Spotify related activities were documented by continuous screenshots, implied by critical moments, as well as an activity diary. The stimulated recall interviews were documented through the use of video, transcribed and subjected to qualitative content analysis. The paper presentation aims to share and discuss the use of methods as well as preliminary results, which hopefully can contribute with insights when it comes to how streamed music functions, and can be used consciously, within the field of music education.

[Abstract:0169]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Making music throughout adulthood: Best practices in teaching music to aging adults

**Pamela D. Pike**

*School of Music, Louisiana State University, Baton Rouge, USA*

Music education and private music instruction for children is common across the globe and pedagogy programs to train teachers of children are widespread in university music programs. However, some instrumental and vocal teachers choose to devote much of their professional lives to working with adults, rather than children. Unfortunately, due to time constraints, university pedagogy instructors may not be able to cover the topic of teaching adults fully in a typical undergraduate course. Compounding the issue is the fact that the musical and educational needs may vary more among adults depending upon past learning experiences, musical interests, lifespan development, and typical changes associated with aging. Recent research findings on lifespan perspective, and physical and cognitive changes associated with aging suggest that teachers may even need to approach music instruction for older adults somewhat differently from instruction geared toward younger or middle-aged adults.

Researchers and practitioners are learning more about best practices in working with adults at various life stages. For example, with retiree music students there has been much publicity in the United States and the United Kingdom about the Recreational Music Making movement and the Music for Life Projects. Since many of these programs are geared toward adults making music in a group setting, many instrumental and vocal teachers have yet to learn about practical implications of the research on the differing needs of adults. This session will offer useful information for private music teachers, or pedagogy instructors, regarding best practices when working with twenty-something adults through to those in their ninetieth decade and beyond.

During this session, the presenter will highlight research on lifespan development theories and discuss changes in cognition, vision, hearing, and motor skills that begin in the twenties and become more pronounced with age. These changes need not be detrimental to learning a musical instrument. However, adaptations may need to be made in the applied music studio to enable all adults to achieve optimal learning and to continue making music as they progress through the lifespan. Sample issues and adaptations will be explored through brief case studies of adult music students at various stages of adulthood and on various instruments. Strategies to meet cognitive, visual, hearing, and motivational needs of adults at these life phases will be provided. Tips for avoiding common pitfalls when working with older adults will also be addressed and a useful bibliography will be provided.

[Abstract:0170]
[Special Interest Groups (SIGs) » Music Technology]

## #Loop_acrobatics – New interfaces for musical expression in the music classroom

**Johannes Treß**

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Technological developments are playing an integral role in the whole music landscape nowadays (Bauer 2014, p.6). Even though the influence of this digital technology was initially limited to the recording studio and the distribution of music, developments of recent years shows that New interfaces for musical expression (Jensenius 2017) - short NIME – are playing an increasing role in a huge variety of (pop-) musical contexts.

The interactive control of music soft- and hardware (sequencers, DAWs, plugins, etc.) with tactile controllers enjoys ever increasing popularity. Therefore the development of NIME emerges new instrumental playing practices ("controllerism"/"finger-drumming") that allow innovative ways of producing and performing music. In the course of this technological innovation of (pop-) musical practice the question arises, to what extent this new practices should and can also find application in modern music education. Particularly in the field of popular music - which is of utterly high importance for the students and thus for music education in general (Burnard, Murphy 2013; Green 2008) - the influence of different technologies on the specific sound of a band or a genre has always been very strong (Binas-Preisendörfer 2008; Katz 2010). Correspondingly, engaging with popular music often also involves an examination of music technology, especially regarding music education (Terhag 2012, p. 37). According to Wilfried Aigner, music technology "(...) can only be fundamentally grasped by being applied, artistically explored, pedagogically tested and scrutinized." (Aigner 2016, p. 84).

Following this maxim, an explorative music-didactical seminar was developed for the current winter semester 2017/18 at the University of Education in Freiburg, where students familiarize themselves with the technology and then develop lesson units based on their own practical experience. In January 2018, these lesson units will be held in two eighth grade classes of a secondary school. The software Ableton Live and especially the manifold use of the Ableton Push Controller as a NIME will therefore form the centre of the whole exploration.

Following scientific research questions are centered in the field of musical creative acting (Deliège 2006; Lothwesen 2014):

• Which "affordances" and "constraints" (Kim 2010) arise in applying NIME in music lessons for both learners and teachers?

• How should task formats be designed that allow the application of NIME in the context of song production / composition?

• How can the application of NIME be combined with other action-oriented task formats and music practices such as movement, singing, improvisation, musical interaction, etc.?

[Abstract:0172]
[Special Interest Groups (SIGs) » Jazz]

## Identifying a Brazilian *songwriting habitus* in 'Madalena', by Ivan Lins

**Leandro Ernesto Maia**

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Ivan Lins (1945-) is considered the most performed Brazilian composer alive (Sem Censura, 2016), having been recorded by artists including Ella Fitzgerald, Sarah Vaughan, George Benson, Quincy Jones and Sting. His songs have featured sophisticated mixtures of samba, salsa, baião, fado and jazz since the beginning of his career in the 1970s as a member of the Artistic University Movement [MAU] – considered a new generation of Brazilian popular music composers at the time. Lins often describes his creative process as natural, spontaneous and intuitive. These features can also be applied to 'Madalena' (Ivan Lins/Ronaldo Monteiro de Souza), his first massive hit and an emblematic illustration of how a songwriting habitus is manifested in Lins's production. Rather than merely complementing the singer's voice as is common, the piano accompaniment in 'Madalena' consists in a musical gesture (Middleton, 2000) which spontaneously applies the *Estagio paradigm* (Sandroni, 2001), structured as a musical disposition (Bourdieu, 1977). Creativity is often attributed by songwriters to spontaneity, intuition and naturalness while unperceived social, historical and cultural aspects act behind their processes. By approaching songwriting as a tacit knowing, that means knowledge not suitable to be expressed through words (Polanyi, 1967), it can be seen how a Brazilian songwriting habitus theory is applied to understanding Lins's creativity. The theoretical framework is based on the works of the sociologist Pierre Bourdieu, particularly the concept of habitus as a 'system of dispositions', close to the concept of structure (Bourdieu, 1977:14). Complementing scholars who have applied habitus to songwriters (McIntyre, Fulton & Paton, 2016; Burnard, 2012; and others), the analysis of 'Madalena' exemplifies how this research particularly develops the concept of 'songwriting habitus' as an effective tool for studying creative processes characterised by tacit knowing. A song analysis compares different versions including the first recording by Elis Regina (1945-1982) for the soap opera *'Próxima Atração'* (1970), the score on 'Ivan Lins Songbook' (Chediak, 2005) and a live performance by Lins at the Ronnie Scott's Jazz Club in London (2017). Modifications and permanencies of musical gestures in 'Madalena' during this time enable the exploration of musical changes that reveal a substantial soul music influence, alongside the re-invention of samba regarding accompaniment, voice, word-painting and scat singing. By analysing these creative procedures through establishing a songwriting habitus concept, this research aims to contribute to an epistemology and a pedagogy of Brazilian popular song.

[Abstract:0173]
[Special Interest Groups (SIGs) » Music Technology]

## Disability, Design and Technology in Music Education

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What does it mean to experience disability in music? How, if at all, can the design of new musical instruments change the experience of disability in music? These two questions were used to guide an ethnographic study on Monthly Music Hackathon NYC: a periodic non-competitive event where musicians, educators, coders, and software/hardware designers of varying levels of experience and expertise work together in small groups (typically 2 to 6 people) to come up with a solution (a "hack") for a problem posed by a member of their community in the span of a day. With attendance averaging between 150-200 participants at each event, Monthly Music Hackathon NYC is the largest periodic music hackathon in the world. Examples of projects include designing new instruments and modifying existing ones, and creating apps and other interactive software interfaces with which to make music.

Using video to record the working processes of groups as they discussed and designed their new musical instruments and music-making interfaces, the research team attended two different hackathon events: "New Musical Instruments" and "Music Access/Ability." In addition to video-recording these events, the researchers invited hackathon attendees to participate in a one-on-one semi-structured interview to solicit their individual perspectives on how they conceptualize disability in music, and how these ideas influence the design process.

Anchored in the social model of disability—the idea that the experience of disability is a societal problem as opposed to an individual problem—this study sought to find ways of thinking and courses of action exhibited at the hackathon events that could be applied to the field of music education. Following our presentation of findings from this study that focus on hacking practices that could lead to music education being more accessible and inclusive, we will invite attendees to discuss the potential benefits and challenges these practices might bring to their respective teaching and learning contexts.

[Abstract:0177]
[Special Interest Groups (SIGs) » Musicians' Health and Wellness]

## Somatic Movement and Music Protocol Training and Implementation for Seniors

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Theoretical/Pedagogical Background of the Paper: Musculoskeletal disorders (MSDs) are common for the elderly and many musicians, as they age, will experience some type of pain related to these disorders. Somatic movement education, such as Alexander Technique and the Feldenkrais Method, have been proven to be beneficial to musicians as a part of their musical training. Bodily tension can interfere with efficient, natural technique and performance. By training musicians in how to be aware of, and consciously relax specific areas, musicians may prevent injury and preserve relaxed technique as they age gracefully.

Focus of the Research: This research focuses on the development of a set of somatic movement protocols, paired with music, specifically designed for seniors. Three protocols for bedridden, wheel chair, and ambulatory seniors were developed and used to train staff interested in helping to ease physical and emotional pain of their clients.

Method of the Work: The researcher designed a set protocols targeting areas of chronic pain for bedridden, wheel chair seniors, and ambulatory seniors. The researcher, through local hospice and nursing home services, conducted staff training in how to use the protocols. After the in-person training, music playlists, blue-tooth speakers, video and written visual materials were given to staff to help with remembering how to use the specific protocols. Interviews were conducted before, during, and after using the music and movement interventions with clients.

Results: Interviews with clients before and after the protocols were analyzed to provide indications as to the effectiveness of these interventions for easing physical and emotional pain of seniors. Benefits included client's enjoyment of engaging in the music and movement exercises and their ease of tension in the body. Challenges included hospice patients dying before engaging in the exercises more than one time and motivating patients to try the music/movement exercises in the first place.

Conclusions and Implications for Music Education: Chronic musculoskeletal disorders can affect the ageing musician's ability to engage with music activities they have enjoyed throughout their lives. This research, though not conducted specifically with aging musicians, can shed light on possible targeted somatic interventions that could help seniors engage in musical activities throughout their life span..

[Abstract:0183]
[Special Interest Groups (SIGs) » Assessment, Measurement, and Evaluation]

## Nurturing student creativity through assessment for learning

**Benjamin Bolden**

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This paper reports qualitative research that examined *Assessment for Learning* as a pedagogical strategy to nurture students' creativity.

Theoretical Background : We view creativity as the balanced intersection of originality and appropriateness, acknowledging the crucial element of context that mediates both what is considered original and what is considered appropriate. When the context is a classroom, it is helpful to draw on the recognition of an ordinary variety of creativity that all people including young students can demonstrate, in contrast to the paradigm-shifting creativity of exceptional creators such as Stravinsky and Einstein.

*Assessment for Learning* is the process of actively and continuously engaging students in formative assessment activities (including self, peer, and teacher-based feedback) with the goal of improving achievement and developing students' self-regulation and metacognition.

Aim: The purpose of our research was to identify and analyze *Assessment for Learning* strategies employed by secondary school music educators to nurture students' creativity.

Method: We purposefully sampled 6 secondary music teachers from three school boards in Eastern Ontario via recommendations of school board personnel (e.g. consultants, curriculum leaders) and school administrators. Selection criteria required participants to have at least three years of music teaching experience. Data were gathered via semi-structured interviews in which teachers were invited to reflect on their conceptions of creativity and assessment with direct consideration for the pedagogical strategies they use to support students' creative development. Interviews were audio-recorded and transcribed. Transcriptions were sent back to participants for feedback and clarification. Interviews were first analyzed deductively for core *Assessment for Learning* strategies, then inductively using a standard thematic approach to identify additional creativity-nurturing practices.

Results : Results include descriptions of creativity-nurturing strategies organized into 5 themes: (a) informal feedback; (b) questioning intentions; (c) referencing the creative process; (d) supporting self assessment; and (d) activating students to learn from each other.

Conclusions and Implications: Results provide detailed descriptions of strategies that music educators can employ to nurture student creativity. In addition, results indicated that music teacher participants often employed sophisticated and effective *Assessment for Learning* strategies that they did not, themselves, recognize or conceptualize as assessment. This finding suggests that music educators may need a shift in mindset in order to embrace and fully align their own practices with current education policy concerning the role of assessment in supporting student learning.

[Abstract:0184]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## At Sea: An Arts-Informed Inquiry of Teacher Knowledge and Epiphany

**Benjamin Bolden**

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This article reports research that explored the knowledge and experiences of two seasoned schoolteachers through narrative and arts-informed inquiry processes.

Theoretical Background: Narrative researchers have long advocated for recognition of the value of the personal practical knowledge that teachers develop through the lived experience of responding to the particular realities of their classrooms. Teacher educators often draw from narratives of practice to support the development of new teachers. Teachers' stories provide accessible and engaging opportunities to gain knowledge of educational phenomena.

Aim: Our work is predicated on the belief that teachers' personal practical knowledge can be explored, re-storied, and understood using artistic approaches beyond the written word. In this paper we report arts-based research that used music and visual arts to (a) deepen understanding of a particular re-storied narrative of teaching, and (b) communicate the personal meanings and educational implications we gained from working with the narrative artistically.

Method: A series of interviews were conducted with two participants, recruited due to their extensive experience teaching in schools (67 years of teaching between them). All interviews were digitally recorded and transcribed. A key, information-rich narrative was identified within the interview transcripts and analyzed with literary, musical, and visual arts processes to explore the meaning within it.

Results: We present our results in two complementary artistic representations. The first is a musical composition, the second a painting. Within the artistic pieces we identify and present the theme of (a) emergent, child-centred curriculum, with teacher as curriculum planner, and (b) young teachers "at sea," struggling to find resonant and meaningful ways to teach and nurture learning. With these representations we aim to provide an affective sense of moving from uncertainty to meaning—the progression from a teacher trying to stay afloat to building authentic and meaningful learning experiences for students.

Conclusions and Implications for Music Education: By considering and engaging with these teachers' stories, enhanced by artistic representation, music educators can gain understanding of the issues at the heart of this narrative that we believe are central to teaching and learning everywhere. These pieces illustrate and suggest how teachers can move beyond adversity and uncertainty to find enjoyment in teaching. We hope this work may lead to new or revitalized conceptions of teaching and learning, inform pedagogical practices, enhance teachers' sense of belonging to an intergenerational community of educators, and thereby make a difference in teaching lives.

[Abstract:0191]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Empowering students through innovative curriculum design: An institutional approach to supporting students to develop as artistic citizens

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With an increased focus on higher music education institutions (HME) to produce graduates with skills necessary to sustain a lifelong and often varied career, there is a need to review curricula and program offerings to ensure they align with these objectives. In addition to providing students with opportunities for music performance, knowledge and skill building, this also requires institutions to take responsibility for producing graduates who are socially engaged and equipped with employability skills that enable them to adapt to a rapidly changing society. One institution's response to this has been to review and refine their graduate attributes with the aim of producing graduates who are: knowledgeable and skilled, with critical judgement; effective communicators and collaborators; innovative, creative and entrepreneurial; socially responsible and engaged in their communities; capable and effective in culturally diverse national and international environments. While these attributes are not exclusive to the discipline of music, musical contexts and platforms provide effective opportunities through which they can be developed.

This presentation considers how these graduate attributes have been embedded into courses and pedagogical approaches within a Bachelor of Music program. Discussion will include how courses are evolving to offer opportunities for community engagement – both locally, nationally and internationally, for cross-disciplinary collaborations and for students' self-reflection and personal development. Such courses and approaches aim to equip students with the ability to embrace the opportunities and challenges that a rapidly changing society presents and to ensure that students are being developed holistically in relation to their community and broader contexts. The presentation also highlights the need for institutions to remain constantly open to exploring and responding to future needs of their students. This not only requires research into industry trends and career trajectories of graduates, but also an awareness of prior knowledge, expectations and skill-sets of students entering programs. The implications of such research and how it might inform program design will also be explored.

[Abstract:0193]
[Commissions » Education of the Professional Musician (CEPROM)]

## Life's journey through music performance reviews in schools

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The Australian Professional Standards for Teachers (2011) were mandated for use in Australian schools from January 2013. The Standards outline what teachers should know and be able to do and describe the elements of effective teaching organized around the three domains of Professional Knowledge, Professional Practice and Professional Engagement. Against each of seven standards, a varying number of focus areas and descriptors benchmark professional capacity through growth and complexity. Before graduating from a teaching qualification, each pre-service teacher in Australia must demonstrate capacity through a teaching performance assessment. Associated with the Standards is the development of a performance and development culture in schools, demonstrated by each teacher through an annual performance review. The Standards represent a life journey through music for the teacher and for all the students who they teach, as teachers prepare their performance review with student outcomes as the central focus.

As musicians move into schools and assume a teaching role, they will be expected to understand the performance and development culture of the school and to participate in a performance review using the Standards. This process may take place in every school where a musician is employed and these people may not be qualified as teachers. The aim of this paper is to present an accessible model, that a musician-teacher can use to complete their annual performance review.

The approach for this paper involves combining a document analysis of the Australian Professional Standards for Teachers and embedding it in a performance review template that is in use in Victorian (Australia) Government schools. Supporting questions for gathering and analysis of evidence will be included. Combining potential sources of evidence used by teachers in schools, this paper will give examples of instrumental music teaching practice that a teacher (and musician) could be expected to provide in an annual performance review. Some student outcome examples and trends will be highlighted. The implications for music education that can be drawn from this presentation are the need for musicians to understand a school performance and development culture. In the school environment, all employees, irrespective of teacher training, need to demonstrate that they are meeting professional standards as part of their annual performance review.

[Abstract:0197]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## The Question of Indigenous Music: A Literature Review of Music Education in Post-Apartheid South Africa

**Alessandra Mariela Versola**

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Throughout colonialism and apartheid, music education in South Africa was based on models valuing European standards of musical literacy and repertoire. Since the election of South Africa's first democratic government in 1994, education policy and reform has brought forth the question of the inclusion of indigenous African music in education. The purpose of this document is to identify the most effective methods used by researchers to explore this question, and to address the debates within the scholarly community in regards to the implementation of indigenous music in South African schools and the success of education reform as it pertains to music. Findings include a consensus among scholars that more qualified music teachers are needed in South Africa, that policy and curriculum reform are necessary, and that further research is needed to affirm existing studies.

[Abstract:0199]
[Special Interest Groups (SIGs) » Popular Music Education]

## The Fusion of Generations: Keeping the "Putong" Tradition Alive through Innovation Using Popular Music Styles

**Celeste Manrique Romulo**

*Individual*

The experience of colonization of the Filipinos for more than 400 years of the Spaniards and Americans caused changes in our culture. This gave the Filipino culture a distinct character and identity that encompasses practices, customs, characters and traditions.

Marinduque, a heart-shaped island province in the Philippines, is the only place in the country where the tradition of Putong has been regularly practiced in the past decades. Putong is a tradition wherein the celebrant of any occasion is crowned like a king or a queen. Putong is a belief which provides future blessings and provisions of good health. And this is the reason why Putong is commonly practiced during birthday celebrations, weddings and reunions. As years passed, the tradition evolved as a cheerful, welcoming ritual offered to the province's first time visitors.

The Putong performance is originally divided into three parts, and the lyrics are composed of various stanzas and sung in different

tempos. The first part can be associated to the term "Pagtawag" or calling, which pertains to the magpuputong (the ritual performers) who announces their arrival at the celebrators' front yard. This leads to the celebrator's acceptance or "Pagtanggap". The performers hold candles, honor the crown and offer palm leaves to the celebrator. The last part is a moment of merriment which can be called "Pagdiriwang" where the magpuputongs shower the event with some flower petals while dancing and shouting "Viva! Viva!" (mabuhay or long live). The ritual is also believed to bring lucky charm to both performers and the celebrated person. There will also be throwing of coins, candies and even paper bills which signifies luck and prosperity.

Putong, from its old form and style starts to be modernized with different tempos which are mostly popular, upbeat and mellow styles. The barangays from both rural and urban communities create their own Putong groups performing and innovating several interpretations in every occasion. In schools, the Putong tradition continues to flourish through the students' theatrical presentations associating it to dance interpretations, stage performances and modern choreography.

Putong is rooted in religious ritual, and was once limited to people of the church or certain groups of old church devotees only. With the application of innovative methods of popular music education, this opens doors to modern ideas and creative approaches from the younger generation. This has been the goal of music education — to relive and continue to explore this distinctive Filipino tradition.

**[Abstract:0203]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Research on Course Material Development for Situational Music and Dancing Teaching of Ethnic Music in Primary and Secondary Schools of China Using the Music and Dancing of Yi, Hani and Tujia Ethnic Groups as Examples

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The present research is a programmed topic in the 12th *Five-year Plan on Education and Science of Beijing*. Art literacy of students in China receives greater attention in this plan. The Ministry of Education explicitly stated in *Several Opinions on Promoting the Development of School Art Education* in 2014 that "art education is critical for both morality and personality cultivation", recognizing the importance of art education and its role in teaching and establishing "art education at school as the basic way and content of aesthetic education".

The teaching of music and dancing in primary and secondary schools of China centers around art education and serves as a key approach for students to appreciate art in life, thus gaining sound personalities. The Course Book on Ethnic Dancing Teaching for Chinese Primary and Secondary School Students (to be published) compiled by the music and dancing teaching staff of Beijing Haidian Teachers Training College (China) is an educational innovation on ethnic culture and art, with the music and dancing of China's ethnic minorities as its major contents.

This study employed both qualitative and quantitative analysis methods. Observation, interviews and questionnaire surveys were conducted. 280 classes by 80 music and dancing teachers from primary and secondary schools were observed and individual interviews were conducted. Direct feedback on teaching contents from 700 students was collected by questionnaire. From this research, ethnic music and dancing teaching contents suitable for primary and secondary school students was developed.

Ethnic music and dancing offers students chances to learn about the features, styles and movement rhythms of such music and dancing, to better preserve traditional ethnic cultures, and to lead a more fulfilling life. Featuring the music and dancing of Yi, Hani and Tujia ethnic minority groups, this study applied situational music and dancing teaching into classes, creating vivid life situations in line with the cognition of students. Focusing on the creation and innovation of the movement rhythms of ethnic music and dancing, the Course Book attaches greater importance to students' perception, experience and innovation, as well as the improvement of their physical and aesthetic literary.

Music and dancing teaching in schools is a significant carrier of cultural heritage. Several teaching methods have combined music and dancing teaching to achieve better results. Ethnic music and dancing teaching functions as a valuable medium that not only benefits the growth of students but helps preserve cultural heritage.

**[Abstract:0205]**
**[Commissions » Policy: Culture, Education and Media]**

## Music Education and National Identity in Asian Countries: An investigation of government views and people's perceptions of national music

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According to Hebert and Kerts-Welzel (2012), nationalism has played an important role in the development of music education, and educating loyal citizens through patriotic songs has been considered a crucial part of music education curriculum worldwide. However, despite the general assumption that national identi-

ty is "so natural, primary and permanent as to precede history" (Hobsbawm 1990, 14), nationalism is a product of the highly mobile industrial society of 19th century Europe. People who were required to communicate in a common language eventually formed a sense of unity. That sense of unity was then recognized, manipulated, and encouraged by governments through modern school systems. Music education has been considered an effective medium for this purpose.

In Asia, nationalism was not a natural product of modernization as was the case in Europe. For those Asian countries that imitated the existing model of modernization of 19th century Europe, the development of nationalism was included in modernization from the very beginning, and each country faced difficulties in deciding which music should be propagated as part of its nationalism. In order to modernize, countries needed to adopt European culture, and at the same time, in order to foster nationalism, they needed to emphasize the cultural idiosyncrasies that distinguished them from other countries.

The purpose of this paper is to investigate what decisions Asian countries have made in music education at school and how those decisions have influenced contemporary people's perceptions of their music. Japan, Thailand, Singapore and Taiwan, which each have different experiences of the modernization process, were chosen as case studies for this purpose. First, the paper surveys school education policy on music in these countries and analyzes the decisions taken in music education in order to make modernization and national identity compatible. The paper then explores the consequences of those decisions by focusing on the results of questionnaire-based research on contemporary people's perceptions of national music in those countries. From analysis of the results, the paper argues that the musical identity of the holders of power, the availability of a common language to be used for lyrics, and people's identification with the power-holders are crucial elements to understanding music education in schools and the musical culture of those countries. In conclusion, a possible influence of economic and cultural globalization on the relationship between contemporary music education in schools and musical culture is suggested.

**[Abstract:0220]**

**[Special Interest Groups (SIGs) » Assessment, Measurement, and Evaluation]**

## Motivating factors influencing secondary music teachers' use of student self-reflection instructional and assessment practices in music performance learning

**Stefanovych Roberts**

*Australian Music Examinations Board, NSW Education Standards Authority*

In response to contemporaneous perspectives about increasing student engagement in their own learning and assessment, educational intervention research studies over the past two decades have investigated and empirically demonstrated the value, impact, significant positive enhancements in learning and achievement for students engaged in self-reflection. Student self-reflection, an umbrella term encompassing both self-assessment and self-evaluation, refers to those processes and activities that involve students thinking about, analysing, appraising (judging) and evaluating their own work (product), performance, progress, achievement, regulatory processes and personal effectiveness in verbal or written forms.

However, relative to the volume of studies of student self-reflection conducted in other academic disciplines, those in a music performance context are considerably limited in number and scope. Furthermore, those investigating teacher instructional and motivational perspectives of student self-reflection are somewhat non-existent.

In a recent exploratory study, set within a social-cognitive theoretical framework, secondary classroom music teachers' motivational attitudes, beliefs towards, instructional and assessment practices in student performance self-reflection were investigated in a sample of music teachers from the Australian state of New South Wales. Specifically, the purpose of the study was to determine relations among five motivational constructs (intrinsic and extrinsic goal orientations, task value, outcome expectancy and self-efficacy beliefs) and teacher engagement of senior students in self-reflective performance learning, and to determine the motivational predictors of teacher engagement of senior students in self-reflective learning. An online survey instrument measuring teacher attitudes, beliefs and behaviours—the *Secondary Music Teacher Student Self-Reflection Questionnaire*—collected quantitative data. This paper will present the quantitative findings from exploratory factor and multiple regression analyses.

The investigation found that almost all teachers reported that they engaged their senior students in some form of student self-reflection performance instructional activities in their classroom practice. However, the frequency and variety to which secondary music teachers implemented student self-reflective performance learning activities varied greatly. Intrinsic goal and task value, positive expectancy, and extrinsic goal orientation of maximising student performance marks motivational beliefs were found to be significant predictors of teachers' implementation of student self-reflection performance instructional activities.

This paper concludes with an interpretative analysis and discussion of the findings from the quantitative data. Potential implications for policymakers, music educators and music teacher education (pre- and in-service) programs about student self-reflective performance instructional learning, training and assessment are also discussed.

[Abstract:0221]
[Special Interest Groups (SIGs) » Assessment, Measurement, and Evaluation]

## Contextual factors influencing secondary music teachers' use of student self-reflection instructional and assessment practices in music performance learning

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Context, also referred to as external or environmental factors, influences, impacts on and provides an important source of teacher motivation in social cognitive theory. Contextual factors enable a more complete description and explanation than motivational variables in isolation. In an educational environment, contextual variables may be directed at the student, teacher, school and/or state/national levels.

In a student self-reflection paradigm, research investigating contextual factors influencing teachers' use of instructional student self-reflection instructional and assessment practices appear to be non-existent. In a recent exploratory study, set within a social-cognitive theoretical framework, motivational attitudes and beliefs of intrinsic goal and task value, positive expectancy, and extrinsic goal orientation of maximising student performance marks were found to be significant predictors of secondary music teachers' use of student self-reflection instructional and assessment practices in music performance learning. However, these motivational attitudes and beliefs did not fully capture or explain the reasons for a teacher's integration of student self-reflection performance instructional activities into their classroom teaching practice.

Hence, contextual factors influencing secondary classroom music teachers' use of student self-reflection instructional and assessment practices in music performance learning were explored in a small sample of music teachers from the Australian state of New South Wales. This qualitative study encompassed a multiple-case study design with three secondary music teachers from Sydney metropolitan schools where data was collected primarily through interviews. This paper will present the qualitative findings from content and thematic analyses.

The study found that contextual factors at the individual, immediate and state/national levels influenced and had an impact on teachers when engaging their senior students in self-reflection performance instructional and assessment activities. Factors at the individual level included teacher training (pre- and in-service professional learning), time management and job demands. At the immediate level, school/classroom variables comprised instructional time, the availability of teaching resources, and social (teacher community, teacher-student relationships, teachers' perceptions of student attitudes and beliefs). State/national factors identified were external high-stakes accountability examinations and assessments, as well as state policies and syllabus documents.

This paper concludes with an interpretative analysis and discussion of the findings from the qualitative data. Potential implications for policymakers, music educators and music teacher education (pre- and in-service) programs about student self-reflective performance instructional learning, training and assessment are also discussed.

[Abstract:0223]
[Commissions » Research]

## Flow in the Singapore music classroom: a qualitative study

**Hoo Cher Liek**

*UCL Institute of Education*

This study sought to investigate Csikszentmihalyi's flow phenomenon in the context of the primary school general music classroom in Singapore in two ways: to better understand the quality of the flow experiences of primary five students in music classes of Singapore schools (if any), and to compare and contrast any differences between the flow experiences of students with and without additional musical experiences. The participants in the research were primary five students from three primary schools in Singapore. In each school, two semi-structured focus groups comprising 5-12 students were conducted with two different groups of students: the first comprised students with no additional musical experience outside of their regular music classes in school, while the other group was made up of students with additional musical experiences, namely they were selected from the pool of students who participated in music co-curricular activities (such as wind band, choir or other musical ensembles) in their respective schools. The students' responses were then analysed to discern common themes in their music learning experiences and if those had any relationship with flow vis-a-vis its nine dimensions. The analysis showed that the students from both groups would appear to experience flow to some degree as they enjoyed their music lessons, though their preference would be for lessons that involved some form of music-making activity. At the same time, while both groups of students were motivated to learn music due to the enjoyment they experienced, the group who participated in co-curricular activities were also driven by the desire to achieve musical performance goals to some extent.

[Abstract:0226]
[Commissions » Education of the Professional Musician (CEPROM)]

## Third space identity and ethical encounters with difference

**Louise Frances Godwin**

*Individual*

As encounters with social difference become the ordinary work of the majority in our changing globalised world, the diverse employment and career activities of professional musicians increasingly demand that they step outside their areas of expertise and specialisation to engage in diverse music-making practices. The

socially-engaged and connected professional musician requires a sociological awareness, including skills, values and dispositions, that support the inherent uncertainty and ambiguity of encounters with difference. There is currently little knowledge about how musician identity influences, acts and evolves in experiences within this complex space.

This paper presents initial findings of a phenomenological study investigating the experiences of tertiary-qualified professional musicians — experts in Western art music — who engage in the practice of music as social justice through collaborations within different communities, cultures, traditions or genres. Bhabha's concept of the third space is adopted to frame the emergent territories in which these encounters occur. Drawing on data collected through dialogic interviews, underpinned by a transformation agenda, insights are offered into musicians' motivations to enter encounters with difference and ways in which the experience contributes to their identity construction. Findings expand understanding of identity as enabler or inhibitor in the development of the skills, values and dispositions required to sustain a portfolio career as sociologically aware musician with an ethical understanding of the practice of music as social justice.

Ethical encounters with social difference through music-making are revealed as transformative learning pathways to reconcile the conflicts associated with musician's professional and socio-political identities. This knowledge has application to the training and development of professional musicians. The research contributes to a better understanding of how to build the capacity of professional classical musicians to address declining traditional career opportunities, and support these musicians to construct sustainable, rewarding and satisfying careers which meet both their individual creative, social and professional needs and those of our changing society.

**[Abstract:0234]**
**[Commissions » Community Music Activity (CMA)]**

## The Federation of Music Societies in the Valencian Community (FSMCV) 50 years supporting Music Education

**Remigi Morant[1,2], M José Mira[2,3]**

[1]*Federación de Sociedades Musicales de la Comunidad Valenciana*
[2]*Universidad de Valencia*
[3]*Conselleria d'Educació, Investigació, Cultura i Esport. Generalitat Valenciana*

The Federation of Music Societies in the Valencian Community is the leading non-profit organization supporting music education in Spain. Approximately 550 music associations and their respective music schools are currently members of the FSMCV, which means over 60,000 students and around 50,000 musicians dispersed across the Valencian Community.

This network of music schools within the Music Societies of Valencia is the largest territorial concentration of this educational opportunity in the world. These schools follow a sequential and student-centered syllabus, thus addressing the different interests and needs of every single student.

As non-profit institutions, they are not only schools; their cultural and community-minded purposes have made of them the most powerful tool to encourage social cohesion.

The FSMCV is also cooperating with several universities in order to promote innovation programs and research, taking part in European Erasmus + Projects (Soundcool) and projects of cooperation with the Colombian network of Music Schools.

In 2017, the FSMCV is celebrating its 50 anniversary and leading two international congresses: The International Seminar of Musicals Educational Research (June 2018) and The International Congress of Music Scores Management (November 2018).

**[Abstract:0242]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## (Music)culture(s) in the classroom? A Qualitative Analysis of music teachers' orientations to migration and intercultural learning with the Documentary Method

**Thade Buchborn**

*University of Music Freiburg*

Today intercultural teaching and learning in educational contexts is discussed very intensively in educational science, policy and the different subject-matter discourses. While the theoretical discourse in (music) education in German-speaking countries has been rather rich in the last 30 years (e.g. Merkt 1983, Böhle 1996, Stroh 2000, Barth 2007) - the topic is part of most curricula and various lesson materials have been developed - empirical research in many aspects of intercultural teaching and learning is missing (cf. Knigge 2007), especially with regard to teachers' perspectives of intercultural music education in the German-speaking countries, only sporadic studies have been conducted (e.g. Dannhorn 1996).

This is where the research interest of this study is located: In group discussions, music teachers are discussing the topics of migration, interculturalism and music education. In this context, this study "aims at reconstructing the implicit knowledge that underlies everyday practice and gives an orientation to habitualized actions independent of individual intentions and motives" (Bohnsack, Pfaff, und Weller 2010, 20) using a documentary method. The sample includes groups (cases) who work in very different secondary school contexts, in order to compare the frameworks of orientation in relation to contrasting practice fields.

At the conference, the results of the study will be presented and implications can be discussed in the context of the project KoMuF - cooperative music teacher training in Freiburg. As this project is operating in the fields of teaching practice, music teacher training and music education research the result of this study are also contributing to curriculum design in higher education and serve as a starting point to develop lesson materials for secondary schools.

[Abstract:0248]
[Special Interest Groups (SIGs) » Musicians' Health and Wellness]

## Quality of life and artistic senior citizenship: a case study of the helderberg village choir, south africa

**Dawn Joseph**[1], **Caroline Van Niekerk**[2]

[1]*Faculty of Arts and Education, Deakin University, Melbourne, Australia*
[2]*Department of Childhood Education, Faculty of Education, University of Johannesburg, South Africa*

People around the globe are living longer; provision and support structures to accommodate the rapid increase of senior citizens thus present challenges and opportunities for all concerned. Increasingly seniors who remain active in their communities take offence at being labelled old, of poor health and physical capabilities, or lacking conceptual ability. Rather, many older people take an interest in increasing and extending their quality of life to enhance their mental, social and cognitive capacities. Many older people have the inclination and opportunity to participate in several informal and formal community activities that are engaging, exciting, entertaining and fun: 'particip-action'. Such empowering and participatory meaningful engagement provides the opportunity for seniors to feel validated as they form ongoing social connections which enhance their well-being.

This paper situates itself in the context of a privileged retirement home, Helderberg Village, and its choir, in the Cape Town area (South Africa). The research forms part of a wider study Spirituality and Well-being: Music in the community. The authors draw on 2016 questionnaire data and employ case study methodology that is exploratory, descriptive and explanatory. The aim of the case study was to explore why people come together to share music making and practice. The authors coded the data using Interpretative Phenomenological Analysis (IPA) as an analytical tool. The focus is on two interrelated themes which emerged: quality of life and artistic senior citizenship, a newly coined term as an extension of the well-known general artistic citizenship and its applicability in the context of retirees' musical activities. The findings show a strong commitment to music engagement for many who had felt socially isolated, lonely, unhappy and been widowed. It confirmed that active participation is personally fulfilling and music engagement may be empowering and transformative as learning is lifelong. Although this case study is a limitation in itself and generalisation cannot be made, it adds to the wider body of research that promotes active participation for all seniors in music, irrespective of their financial standing, social, physical or mental abilities.

[Abstract:0249]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Multicultural Music Education in Macao

**Baisheng Dai**

*School of Arts, Macao Polytechnic Institute*

As SAR of China, Macao is becoming an internationally renowned city. A long history of human tradition and the international trend of modern fashion together build unique charm for Macao's multicultural society.

The development of contemporary music education in Macao is unbalanced in different fields of music education. Music education in schools is spontaneous and lacks regulation (there are many private schools in Macao and the government does not interfere with the running of private schools beyond the law.) The government has organized many music activities including student competitions and concerts to guide school music education, and formed the character of "improve teaching and learning with activities" in the field of school music education.

Professional music education started late in Macao, with the music program of Macao Polytechnic Institute opening in 1997. This program was, until recently the only Bachelor of Arts in Music degree in Macao. In 2010, two professional music programs in secondary schools started and since that time provide reserved places for higher music education. With support and high investment from the SAR Macao government, these professional music education institutions made good grades for the cultivation of music talents in Macao, locally and surrounding areas. Music education in the community is blooming with economic prosperity economy. Many private music training centers, government funded or church owned music centers and music associations attract a large number of music students.

In view of Macao being a multicultural society, the development of school music education in Macao may be based on Chinese music culture as the main body of its multicultural music education, to ensure that the cultural identity of 90% of Macao's residents is represented. Through multicultural music education, Macao can promote the exchange and understanding of community diversity.

[Abstract:0250]
[Commissions » Early Childhood Music Education (ECME)]

## The cultural context of early childhood musical experience: Finding commonalities, honoring difference

**Patricia A St. John**

*Music and music education program, Teachers College, Columbia University*

Socio-cultural theory (Vygotsky, 1978) emphasizes the importance of social setting, people, and interactions to find and make meaning in the world. Meaning is socially constructed. The social dimensions of music-making have been well-documented: from playgrounds (e.g., Campbell, 1998; Marsh, 2009); across age groups (Coffman, 2002; Hayes, Bright, & Minichiello, 2002; Lauka, 2007); and between generations (Author, 2009, 2012).

Over several semesters, I collected "culture sharing" assignments unique to my graduate course in early childhood music: students recall and share early musical experiences situated in their culture—familial, religious, and ethnic, to name a few. These "nested" realities (Bronfenbrenner, 1979) and intersecting cultural contexts reveal the multiple layers of "lived-reality" that converge in the classroom. The narrative that emerges from these memories tells the story of musical journeys unfolding into a lifelong love of music. When resourced, they hold the possibility of a rich contrapuntal musical experience and the awareness of a diverse, multi-cultural community. Examining over 150 samples of submissions, I aim to categorize the data according to emergent themes. Analysis will consider cross-cultural commonalities/differences and the power of music to unify. Three questions will guide my analysis: 1) what is the meaningfulness of early childhood musical experiences (i.e., where does it take place and with whom)? 2) What are the salient distinctions between cultural samples? And 3) are there cross-cultural commonalities among the submitted assignments?

The multiple layers of counterpoint in the music community scaffold learning for self and others, informing practice and shaping curriculum. Beyond that pedagogical importance, this awareness and inclusion of cultural affordances (Gibson, 1988) creates a rich fabric of experience that may identify what we hold in common and the value, understanding, and acceptance of difference. My Vygotskian framework considers the role of the environment, the gift of confidence as diversity is embraced, and "perezhevanie," or the lived reality of participants.

Making the connection between student cultural contributions and what young children bring to the learning community, I hope to show the dynamic interplay between external resources and internal transformations. This vibrant teaching/learning space calls forth "dignified interdependence" (John-Steiner, 2001) as participants realize and contribute unique subsets of possibilities. Reciprocity, realized as contributions are offered and received, facilitates meaning-making among participants and elevates the learning experience beyond what each individual might realize independently. As participants along the life span co-create musical journeys for self and others, shared musical experience grows into a lifelong love of music.

[Abstract:0254]
[Special Interest Groups (SIGs) » Music Technology]

## A technological framework to support online music teaching for large audiences

**Baris Bozkurt, Sankalp Gulati, Oriol Romani, Xavier Serra**

*Music Technology Group, Universitat Pompeu Fabra, Barcelona, Spain*

This paper concerns online music education and as contribution, it proposes a new technological framework to support online music performance teaching to reduce loads on teachers for assessing large number of student performances.

The online education field is growing exponentially. One form of online education is the Massive Open Online Courses (MOOCs) where large number of students, on the order of thousands, are enrolled to online courses. Recently, there have been course offerings for teaching music performance through MOOCs which basically rely on peer evaluation for the assessment of student performances and providing feedback.

MOOCs designed for other domains such as computer programming have been successfully using supporting technologies that facilitate assessment and feedback. Here, we argue that supporting technologies dedicated to reducing instructor load in teaching music performance online would pave the way for successful MOOCs in this domain and provide new opportunities for music educators to reach larger audiences.

In this paper, we propose a framework (MusicCritic) that can help scale practice-based online music education upto MOOCs level without relying on peer evaluation methods. We discuss two main components of the framework. First, we consider the interfaces for setting up practice exercises, recording student performances, assessing the performances and providing feedback to the students. Second, tools for facilitating assessment are discussed where we demonstrate a semi-automatic assessment system that can learn from assessment of the instructor on a small group of performances and further assess larger sets of performances. We finally present tests performed on real-life data to demonstrate the potential of the approach.

**Figure 1**

*Figure 1: Music education workflow based on the MusicCritic framework*

**Figure 2**

*Figure 2. Sample interface to facilitate assessment of a student's performance and provide feedback for Hindustani music education use case*

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**Figure excluded due to limitations #2**

*This figure had to be excluded since there is a limitation of maximum 2 figures in papers. This figure presents some test results using our proposed system*

**[Abstract:0262]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## 21st Century Education: Situating Music in the Bigger Picture

**Angie Mullins**

*Africa Open: Institute for Music Research and Innovation*

'Traditional' forms of education... were designed to develop knowledge and skills valued in 20th century social and economic conditions, and are no longer appropriate in the 21st century environment. New approaches are needed if our young people are to develop the 'dispositions' (to knowledge, thinking, learning and work) needed to productively engage in the 21st century world.

- Bull & Gilbert 2012

The rapid emergence of new knowledge, with the volume of global information doubling every two years, has fundamentally altered the structure of the economy and the job market. The Da Vinci Institute's senior futurist, Thomas Frey, predicts that, by 2030, two-billion jobs will be "automated out of existence". These obsolete jobs will be replaced by new careers with new demands. This leaves educators in the challenging position of preparing students for a future full of uncertainty.

The new demands of a rapidly changing and unpredictable world, coupled with an ever-increasing array of technological possibilities has brought about a revolution in education. While many new and innovative ideas are being developed and embraced by the wider education community "Music teacher education has taken heavy criticism for failing to keep pace with the changing needs and interests of twenty-first-century learners" (Kaschub & Smith 2014).

In this paper, I will discuss some of the larger arguments and ideas within 21st Century Education Theory and then situate Music Education within these arguments. I will draw upon 21st century education and music education theory, as well as empirical data that I have collected in order to outline a framework for thinking about a future focused music curriculum.

[Abstract:0264]
[Special Interest Groups (SIGs) » Popular Music Education]

## Learning through producing: a monological, a dialogical and a trialogical approaches to popular music pedagogy

**Aleksi Sakari Ojala**

*Sibelius Academy, University Of The Arts Helsinki, Finland*

Creativity, collaboration and the use of technology have become essential areas for research in music education. Furthermore, many countries' national core curricula have long guided music teachers to utilise the latest technology and to implement collaborative creative work in their teaching. However, emerging research evidence suggests that music education in schools is largely centred on the reproduction of musical works through performance, and many music teachers seem to be short of practical solutions and pedagogical support for organizing their teaching in ways that support collaborative, technologically aided creative music making.

In this presentation, producing is introduced as one possible way to combine creativity, collaboration and the use of technology in the music classroom. Here producing is conceived as an accessible way to learn music, potentially involving music and lyric creation, arranging, sound sculpting, recording, mixing, and remixing. Furthermore, producing is seen as a way to support students' trialogical learning in the music classroom. The emphasis of a trialogical approach is not only on the individual learner (a monological approach) or on the community (a dialogical approach) but on the way people collaboratively develop cultural artefacts. In the musical context, these cultural artefacts can mean, for instance, music tracks and videos.

The findings of this presentation are drawn from a recent doctoral study that aimed at developing practical applications and theoretical starting points for a novel pedagogical approach called 'learning through producing' (LTP). The practical applications and theoretical starting points for LTP were developed by employing design-based research (DBR) as a methodological toolkit in the context of the Finnish general upper secondary school compulsory music course. In educational contexts, DBR intends to improve learning for the participants in the study by developing and testing novel pedagogical innovations with the intent of creating approaches that can be generalized for use in other classrooms.

The study found that trialogical learning, such as that that takes place when producing collaboratively, does not by itself offer an ideal model for learning in the context of general music education. Other learning methods are also needed. This presentation aims at introducing how monological, dialogical, and trialogical approaches can be successfully combined in the music classroom in order to cater to students' possibilities to achieve their own goals, form music-related communities and to construct their musical knowledge and skills as well as their musical identities through sustained interaction with shareable musical artefacts.

[Abstract:0265]
[Commissions » Research]

## Eurochestries Festivals and Young Musicians' Transformative Music Engagement

**Marco Antonio Toledo Nascimento[1], Susan O'neill[2], Adeline Stervinou[1], Rita Helena Gomes[1]**

[1]*Federal University of Ceará at Sobral*
[2]*Simon Fraser University*

The International Federation of Youth Orchestral Festivals, Eurochestries, has its headquarters in France and has existed for 28 years. It aims to disseminate and share orchestral music with young people from around the world through festivals organized in various countries. During these festivals, young musicians between the ages of 15 and 25 years from different countries, meet to play with their original groups and to form the festival's international orchestra where all musicians play together. The festivals last between 10 to 15 days, providing concerts, rehearsals, meetings, as well as unique and unforgettable moments for these young people to share their experience with others from around the world. This paper explores a framework for making sense of these experiences based on O'Neill's (2012) transformative music engagement (TME). TME implies a "process that occurs when learners reflect critically on their values and make conscious efforts to plan and implement actions that […] are capable of transforming themselves, others, and their community in relation to the diverse […] music learning experiences they encounter" (O'Neill, 2015, p. 610). The aim of the present study was to measure young musicians' TME following their experiences with participating in Eurochestries. The initial hypothesis was that the approach to these festivals would have a significant positive influence on the TME of its participants. To measure TME, a questionnaire was administered to young musicians at the end of three festivals (two in France and one in Canada), during the months of July and August in 2016, which contained 26 questions in the languages of the participating students, and related to key features of TME and the Eurochestries approach. The questionnaire was in the form of a retrospective "post-pre survey" designed to assess participants' perceptions of change in their knowledge and experience by asking them to think back to the beginning of the program ("before") and to record what their perceptions are now in comparison ("after"). A total of 385 young musicians from 12 countries completed the questionnaire out of a total of 400 who attended the three festivals. Data analysis indicated a significant change between the "before" and "after" responses provided by the participating musicians, highlighting a positive impact of the Eurochestries Festival on the TME of the young musicians from all countries. Implications of the findings for creating intercultural and transformative engagement experiences for young musicians will be discussed.

[Abstract:0266]
[Commissions » Education of the Professional Musician (CEPROM)]

## The music conservatory identity: a literature review on the importance of building resilient musical identities in graduates of music schools and conservatories

**Marissa Honda**

*Citrus College, Glendora, California, USA*

The purpose of this literature review was to synthesize literature and research regarding the career of a professional musician, their education and their identity. The review begins with a reference to the infamous 2004 New York Times article, "The Juilliard Effect," and makes the bold claim that the interviewees no longer involved in music may have been less influenced by a change in personal life priorities and more influenced by a failure of their education to build a resilient identity in the power of music and the importance of building a career in this field.

Bringing together work by Dawn Bennett, Rineke Smilde, Raymond MacDonald, Gary McPhereson, Susan O'Niell and others, the review categorizes the identity formation of college music students by way of discussing talent, perception of success, emotional stability, representation, and education. This should be of concern to those involved in music teaching and learning, particularly those who are private instructors or those work with students pursuing music degrees in any capacity, as literature has shown that identity formation as a musician was most heavily influenced by their teachers. As educators, we can equip students to have an identity grounded on intellectual and sustainable beliefs about the role of music in their communities and in their lives—its usefulness and its importance to society at large. Music conservatories (and perhaps higher education in general) have focused almost completely on the development of professional skills in order to create the best performers—the following literature review calls for music teachers to consider the idea that developing the person, rather than the performer, could lead to more meaningful and influential careers in music.

[Abstract:0268]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## From Music-Cultures to the Academy: A Folkloric Music Student's experience of 'Formal' Music Learning as a Challenge for Multicultural Music Education practices – A Case from Tanzania

**Emmanuel S Kaghondi**

*Department of Music, Tumaini Unviersity Makumira/PhD Student, Music Education, University of Minnesota*

The increased call for a music curriculum that allows 'creativity, diversity and integration' (Sarath, E., Myers, D., & Campbell, P. 2016. p. 57, read also Mapana, K., Campbell, P.S., Roberts, C. and Mena, C. 2016, n.p), is also the call for a negotiation and dialogue between music sharers, students and teachers. The search for access to meaningful and diverse music learning in the Eurocentric music curriculum is also the search for the enculturation and transformation of music education practices. While outside Africa, the discourse toward teaching diverse music thinks beyond a historically established Western music art, in Africa it is the quest of connectedness between cultural (pre-college) music experience and post-college music education that challenges a (de)construction of the pedagogic approach(es) that we have held dearly. By acknowledging the organic nature of an intercultural/diverse music classroom, music-cultural bearers, adopters and learners must ponder a curriculum that leads to meaningful and less compromised music learning. This paper is aimed at sharing a music teaching experience in Tanzania over two years, share students' experiences and ask critical questions for the search of meaningful music diversity, inclusion, creativity and integration in the multicultural music classroom.

[Abstract:0270]
[Commissions » Research]

## Thinking in unison? Brain imaging, music education advocacy, and neuromyths

**Albi Odendaal[1,2], Heidi Westerlund[2], Sari Levänen[3], Sari Levänen[2]**

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Music educators can be tempted to endorse various "neuromyths" - statements about the human brain that are widely believed despite recent research evidence that disprove them - in order to further the cause of music education. It is common to find refer-

ences to neuroscientific findings in advocacy texts, policy guidelines and other popularized publications that justify the benefits of music and music education. Claims that are made in these texts range from appropriate citations of research findings to "mythical" statements about the claimed power of music to make individuals smarter, happier, more hopeful, more powerful, and more productive. Ideas such as the localization of functions, usage of only 10 percent of the brain, the hemispheric localization of thinking and creativity, or the most well-known of the musical neuromyths, the "Mozart effect", could also be included in this list. Several researchers have pointed out that neuromyths offer misinformation about, and misinterpretations of, neuroscience findings to feed the neurophilia that is currently the vogue.

This critical textual analysis aims to discuss the complexity of transdisciplinary translation, tracing the process of translation of brain imaging research findings to music education and the wider popular domain. We conducted an overview of trends and findings in neuroscientific research involving music between 2006 and 2016, analysing a systematically selected sample of 76 review papers published in international journals during this period. We also investigated the homepages of the 18 authors who contributed to two or more reviews in the first dataset, with a specific interest in how their research is presented to the public. We lastly looked at over 100 websites that use neuroscientific findings to advocate for music education. Our aim with this process was to show how research findings are translated into the popular domain, and how neuromyths are possibly created or propagated. Results show that the majority of neuroscientific research in our sample does not claim that music may be beneficial to individuals, and that there are clearly identifiable trends towards greater application and over-simplification that lead to the distortion of research findings across the three domains investigated.

The study has been conducted as part of the ArtsEqual research project, funded by the Strategic Research Council of the Academy of Finland and its Equality in Society strategic research programme (project number 293199).

**[Abstract:0271]**
**[Commissions » Research]**

## Implementing music in Brazilian regular schools: From legal guidelines to practice in education

**Sergio Figueiredo[1], José Soares[2], Regina Finck Schambeck[1]**

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Brazilian educational legislation establishes that arts teaching is compulsory in regular schools. In 2008, a law was passed that established music as mandatory content in schools. In 2016, a new law established that the arts teaching consist of visual arts, dance, music and drama. The objective of this research was to investigate how music is being included in two Brazilian states (Minas Gerais and Santa Catarina), considering such legislation. Data collection included interviews and questionnaires with school administrators in ten Brazilian cities in addition to documentary analysis. The theoretical reference is based on the policy cycle proposed by Bowe, Ball and Gold. The analysis of data evidenced diverse practices of music teaching in schools: a) a single municipality has music teachers acting at different school levels; b) in most municipalities music is taught by an arts only teacher, responsible for all artistic areas in the school ("polivalência" model); c) generalist teachers are responsible for the insertion of music in several municipalities; d) continuing education in music has been used to prepare professionals from other areas to include music in schools; e) extracurricular musical activities are present in all municipalities studied. From these results it is verified that, although the Brazilian legislation inserts music as one of the obligatory components, there are different understandings about how music teaching is administered in schools, which allows diverse approaches and theoretical and methodological perspectives. The legislation is flexible, allowing different educational contexts to establish their pedagogical projects, which has resulted in a wide diversity of understandings about music teaching in school. There is also a strong presence of "polivalência" in the contexts studied, reproducing a model established in the 1970s. Despite this diversity found in the investigated contexts, the participants of the research expressed the need for music teachers, who would be the most suitable professionals for this teaching in schools. In some cities, processes of hiring music teachers are already underway. The biggest challenges are related to the available financial resources and the curricular reorganization for the insertion of music in the curriculum. From these results it is possible to observe, with some optimism, changes that are slowly taking place in diverse contexts, especially the interest of administrations to hire music teachers in the future.

**[Abstract:0275]**
**[Commissions » Music in Special Education: Music Therapy, Music Medicine]**

## The business of music: creativity and innovation in the classroom

**Mary Stakelum**

Bath Spa University England

In an essay on teaching for creativity, Robert Sternberg (2010) suggests that it is possible for teachers to prepare learners for choosing environments that are conducive to creative success. Indeed he highlights this as one of the teacher's responsibilities. The difficulty is that the education environment tends to favour the development of abilities without reference to their applicability in the future lives of the learners, with attainment measured by norms of behaviour in a fairly narrowly defined set of parameters and untested for their resilience in the real world of work. Alongside this, the physical environment has changed little over the past two hundred years or so, with buildings still identifiable as schools, when all the while the world is changing exponentially, expanding into spaces and places which are virtual and boundless, and which demand skills of collaboration and new ways of working.

In my presentation, I report on a study which aimed to explore the notion of person-environment fit in respect of one music teacher, Mike and a group of learners (aged 14-15) at the end of statutory schooling in the English second level system. More broadly, the research was undertaken against a backdrop of growing recognition among music educators and policy makers that young people were not taking music seriously as a school subject, and concern that they found it irrelevant to their lives.

Data collection included interviews with teacher and learners, together with classroom observations of a series of six music lessons. Following an inductive approach to the analysis, meaningfulness, progress and work orientation emerged as three themes and were used to compile an interpretive account of the attitudes and beliefs Mike brought to bear on his practice. Illustrative examples from the observations and interviews reveal how his practice impacted on the learners, and provided an environment conducive to their creative success.

With reports of declining enrolments in music as a school subject beyond the statutory period in England's second level school system, and continuing pressures on young people to make the grade, the findings are significant, coming at a time when they have to make a choice about whether to continue with music into the final phase of their schooling, and beyond that to consider it as a career choice. In my conclusion, I consider Sternberg's reminder that creativity is as much a habit and an attitude toward life as it is a matter of ability.

**[Abstract:0276]**
**[Commissions » Research]**

## ...and suddenly I'm composing

**Sigrid Jordal Havre**

*Sibelius Academy, University of the Arts, Helsinki, Finland*

There is an increased interest in and focus on the use of video games in music education practices and research. The main focus of music educators and researchers seems to have been largely on game-based learning and on progressive games aiming at motivating players' development of certain game specific musical skills, such as learning how to play a musical instrument within a fun context. However, in my doctoral research, Musical Gameplay, that this presentation reports, the main focus is on open-ended sandbox games characterized by players' freedom to create within the frames of the game context.

In this research I address modes of LittleBigPlanet gameplay as forms of virtual music making within and for video games. Drawing on music education theory, game studies, and interdisciplinary digital media scholarship, I have investigated the game's design and model of play, create, and share, and players' thoughts on music making and learning in this realm. The focus of this presentation is on gamers' fluid transition from player to creator of music.

Grounded in ethnographic research—including participant observation of gameplay and forum activities, computer mediated communication in and around the game, as well as published media—this presentation aims at enhancing our understanding of music making in and for virtual worlds while documenting gamers construction of agency and forms of gamer musician identities that emerge and manifest in this realm.

The research results I show in this presentation is on how players smoothly move from being players of a game product to creators of new musical content, showing aspects of contemporary amateur musicianship within the context of new media that may have implications for music education theory and practice in our increasingly technologically mediated world.

**[Abstract:0278]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## The value of making music together in co-curricular ensembles. What are the factors that contribute to wellbeing and student engagement?

**Bradley Merrick**

*The Barker Institute, Barker College, Sydney, Australia.*

This presentation will overview emerging research to support the value of learning music at a young age (Hallam, 2015) and discuss the importance that music has on student wellbeing and sense of self (McDonald et al, 2012). The presentation will then argue that the strength of our future advocacy as music educators is in the collective efficacy, experiences and reflections of students who are already engaged in making music in their schools.

Drawing on two independent studies n=210 and n=1475 of adolescent musicians that used the same online collection protocol to examine participation in co-curricular and instrumental music making, the data presented will highlight the need to shift our advocacy focus in music education, so as to draw on more evidence related to the wellbeing (social and emotional) that music and artistic experience offers to all our students, in conjunction with the existing data and evidence about self-regulation and executive functioning.

Drawing on a mixture of qualitative and quantitative data from these two studies, the emerging themes and focus areas will highlight the need to recalibrate how we report on the value of music education to administrators and parents.Issues related to school music teaching and curriculum design will be reference in light of the findings.

[Abstract:0280]
[Special Interest Groups (SIGs) » Popular Music Education]

## Musical Futures and indicators of student engagement in the classroom

**Emily Wilson**

*University of Melbourne*

Musical Futures is an approach thought to make classroom music more engaging for students by drawing their outside musical lives into their school experiences. This approach was established in response to ongoing interest in adopting more engaging teacher practices to address persistent concerns about student dissatisfaction with school music classes. Musical Futures consists of complementary approaches arising from out-of-school contexts, including those of popular musicians and community musicians. It is characterised by learning that is student-driven with an emphasis on learning through immersion in music making. Despite student engagement being regularly mentioned in the literature as a key outcome of the Musical Futures research, there is little detail about the specific teacher practices and how the students respond from a classroom perspective. The larger study from which this paper is drawn is an ethnographic investigation of teacher practice and student engagement. This paper presents selected findings related to indicators of student engagement: confidence, enjoyment, concentration, participation and autonomy. The indicators of engagement presented draw on data collected through participant-observation of music lessons, interviews and focus groups. Research participants were two music teachers and four classes of children aged ten to sixteen years from two schools in the outer-south eastern suburbs of Melbourne, Australia. The discussion of engagement indicators highlights some of the complexities of researching and interpreting the engagement construct in a classroom drawing on Musical Futures.

[Abstract:0281]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## "In the Vibe:" Musical Interactions and Perceptions of Children in an Urban School Environment

**Melissa J Eick**

*Frost School of Music, University of Miami, Florida, USA*

*On children: "They are not 'human becomings' but are 'human beings' with culture of their own…they are active agents in their own lives" (Ansell, 2005, 22).*

*"I feel like I got impact… off of music… [I feel] in the vibe." (Paris, 5th grader)*

Purpose: Studying the musical behaviors of children has typically been limited to the viewpoint of the researcher and research-based theories of cognitive development. Is there a more child-centered approach? Are there questions we can ask that allow access to their musical worlds? What might we find out?

This study explored the musical lives and perceptions of four students who participated in an afterschool music program. The study aimed to answer these three questions: 1) What are the definitions and parameters of music (genres/styles; participation; etc.) as perceived and expressed by these students? 2) What are the students' perceptions of their musical selves? 3) What are the functions/uses of music as perceived and expressed by these students?

Foundational Studies: The study expounded upon the findings of Moorhead and Pond (1941), Campbell (2010), and Ilari and Young (2016). Their child-centered ideology complements and encouraged further scholarly investigation into the musical lives of children. These progressive researchers were inspired by Rousseau (1899) and Froebel (1899), who continue to provide relevant philosophical foundations for inquiry today. Their forward ideas concerning the education of children shifted focus from the teacher/adult to the child/student. This study followed this same path of child-centered exploration into the musical minds of children.

Methodology: In order to continue with a qualitative, child-centered foundation for this study, the methodology revolved around none other than the children. Their environment, their overall appearance and personality essence, their backgrounds, their ideas, and their words were observed and recorded through personal interactions and interviews with me. Informal observations were conducted by me as a participant observer/teacher.

Results: Many interesting themes emerged from the interviews with these four featured students. Three areas were worth further exploration. The first topic of significance concerned the spectrum of the students' feelings concerning participatory versus presentational modes of music experience. Another impression relates to the use of musical experiences as a coping tool for social and emotional issues. Lastly, the ways in which students perceived music as a personal, creative outlet formed another salient theme.

[Abstract:0283]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

# Inclusive Pedagogy in Arts - Europe. An Erasmus Plus Project

**Beate Hennenberg**

*Department of Music Education Research, Music Didactics, and Elementary Music Education, University of Music and Performing Arts, Vienna, Austria*

This paper deals with the new Inclusive Pedaogy in Arts - Europe project, but focuses on the conditions of the Austrian field of inclusive music education and pedagogy.

This IPA-E project is co-funded by The Erasmus+ Programme of the European Union. There are seven partners in this IPA-E project: Kuopio Conservatory (Finland), Šiauliai 1st Music School (Lithuania), Kreismusikschule Vechta (Germany), Savonia University of Applied Sciences Music and Dance (Finland), Šiauliai University (Lithuania), University of Vechta (Germany), University of Music and Performing Arts Vienna (MDW) (Austria).

Each of the project partners are pioneers in developing inclusion in their own countries, both in music schools and art education. Each organization has a slightly different approach to inclusion, which adds richness in this project. All these partners have the same values and willingness to develop inclusive pedagogy in arts. Sharing experiences will advance each partners' theoretical and practical knowledge. In addition, mixing different approaches promotes new innovations and best practice which will deepen inclusive thinking, teachership and curriculum work.

First, an overview of the situation is given, which is binding for all partners. The current state of inclusion is being discussed especially in the areas of music and dance. It then discusses approaches, ideas and development methods for inclusion in relation to the IPA-E project, both in Finland and in Austria. Recent successful and proven practice examples of inclusion developed at the University of Music and Performing Arts Vienna are presented.

These may be the starting points for new European developments. The status of rewriting best practice projects in the ten months since the project began will be discussed.

**Inclusive Band All Stars inclusive, University of Music and Performing Arts Vienna**

**make music with refugees**

**seminar with students on inclusion**

**Students develop a reform educational learning box for inclusive classes**

**Students make music with visitors to a day center for the elderly**

[Abstract:0285]
[Commissions » Education of the Professional Musician (CEPROM)]

## Encounters of music-making in the Third Space: An ethics-based approach

**Louise Frances Godwin**

*Individual*

This paper presents an ethics based framework for approaching music-making encounters in the emergent territories between communities, cultures, traditions or genres. It arises from the author's efforts to define a framework for a study examining the experiences of tertiary-qualified professional musicians — experts in Western art music — who engage in the practice of music as social justice through collaborations involving encounters with difference. This phenomenological study examines what motivates musicians to participate in such encounters, and explores the ways in which the experience contributes to musician identity construction. The research aims to expand understanding of identity as enabler or inhibitor in the development of the skills, values and dispositions required to be a sociologically aware musician with an ethical understanding of the practice of music as social justice. From an ontological stance, the author critiques the dominant Western deficit model that structurally empoverishes and disempowers individuals and communities considered as minority, marginalised, vulnerable, or high risk.

The framework outlined in this paper draws on three concepts associated with intercultural engagement: borderlands, cultural interface and dispositional ethics. The author adopts an ontological stance that positions the experience of risk, tension and dissonance as being the essential experience of socially connected and aware musicians working at the interface of cultures. She argues that this work, previously considered the work of a minority, is today the ordinary work of the majority. Drawing on key theorists and researchers, these concepts are discussed and brought together in a form of lens for the purpose of discussing an ethics-based approach to encounters with difference. The paper concludes with a recommendation for the creation of more music educational avenues (formal, nonformal and informal) that foster the development of the skills, values and dispositions that support the inherent uncertainty and ambiguity of the increasing phenomenon of day-to-day encounters with difference.

[Abstract:0289]
[Commissions » Research]

## Understanding and planning music education in war-affected places: A framework of critical junctures

**Gillian Howell**

*Queensland Conservatorium Research Centre, Griffith University*

This presentation reports on a key contribution from a recent study into structured music learning in war-affected contexts: a framework of critical junctures in the planning and implementing of post-war music programs. Considering music education and community music projects in Afghanistan (Afghanistan National Institute of Music), Bosnia-Herzegovina (Pavarotti Music Centre), and Timor-Leste (Hadahur Music School), the study sought to identify how these endeavours are shaped and sustained, illuminating the influences of differently-interested intercultural actors, wartime legacies, local contestations around cultural identity, and aid agency presence.

The critical junctures are significant sites of negotiation, deliberation, and action for the various actors involved in these kinds of projects. The six—Aims and Motivations, Buildings and Infrastructure, Pedagogy and Material, Organisational Culture, External Engagement, and Internal Engagement—encompass processes, practices, and abstract projections rather than points in time. Each juncture draws out the worldviews and priorities of organisers, participants and learners, local staff, expatriate teachers and donors, and the subsequent negotiations work to shape the projects in distinctive ways and plant the seeds for potential long-term sustainability, or for instability and conflict.

The framework is the outcome of a grounded theory analysis of rich data from three case studies, each representing contrasting geopolitical agendas, historical antecedents, and sociocultural and economic conditions. The study followed an ethnographic, multi-case study design, with semi-structured interviews and document review comprising the principal data sources. It is one of the first multi-sited, multi-case investigations into the phenomenon of music interventions in war-affected areas. In a world that is as much at war as ever before, this study and its findings make a valuable and timely contribution to music education and community music research, and to psychosocial provision in conflicted and aid-dominated sites more generally.

[Abstract:0290]
[Commissions » Research]

## "When Voices Meet": Sharon Katz as Musical Activist during the Apartheid Era and Beyond

**Ambigay Yudkoff**

*Department of Art History, Visual Arts and Musicology, University of South Africa, Pretoria, South Africa*

This study investigates the work of the performer, composer, educator, music therapist and activist Sharon Katz. In 1992, Katz made history in apartheid South Africa when she formed a 500 member multi-cultural and multi-lingual performing group and staged the production, "When Voices Meet", which incorporated music, songs and dance, to assist in promoting a peaceful transition to democracy in South Africa.

The success of the concerts of "When Voices Meet" led to Katz securing sponsorships to hire a train, "The Peace Train", which transported 130 performers from city to city with media crews in tow. The performers' mission on this journey was to create an environment of trust, of joy, and of sharing through music, across the artificially-imposed barriers of a racially segregated society.

This investigation includes several areas of inquiry: The South African "Peace Train" of 1993; the efforts of the non-profit "Friends of the Peace Train"; Katz's work with Pennsylvania prisoners and boys at an American Reform School; the documentary "When Voices Meet", and the American "Peace Train" Tour of July 2016, bringing the message of peace and harmony through song to racially and socio-economically divided Americans on a route from New York that culminated with a concert at UNESCO's Mandela Day celebrations in Washington D. C. These endeavours are examined within the framework of musical activism.

The multi-faceted nature of Katz's activism lends itself to an in-depth multiple case study. Qualitative case study methodology is used to understand and theorise musical activism through contextual analyses of five significant sets of related events.

Esmeralda, a 12-year-old on the American "Peace Train" of 2016, sums up her experience and some of the major themes of this study as follows:

I learned that the Peace Train was not just singing from place to place. It was making a difference. After every show I would see people walk out with a smile on their face. Even if they didn't say anything I know they left with peace in their hearts. Sharon Katz has inspired me to make a difference in the world. As Nelson Mandela once said, "It always seems impossible until it's done."

In documenting the grass-roots musical activism of Katz, this study provides a possible educational model for social activism through music. It also contributes towards a gap in South African musicological history that adds to a more comprehensive understanding of musical activism and its role in social change.

[Abstract:0297]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Preparing Future Music Teachers: What is needed?

**Kay Hartwig**

*Griffith University*

Today's music graduate may have a traditional Western Classical Music Bachelor of Music, or a degree in composition, conducting, performance, technology or indeed popular music. Music, more than any other curriculum subject hosts a diverse range of genres and styles. What is needed then to prepare music graduates from this plethora of experiences as the future music teachers who will be teaching the same music curriculum?

This presentation details two case studies of early career music teachers - one from a popular music degree and the other a violin performance degree, as they navigate the music classroom in their respective high schools. The students have been interviewed and observed both in their university preparation program and now as music teachers in a secondary school. The students have experienced challenges and successes in their first year as a classroom music teacher. They share these experiences and detail what they have done to overcome some of the challenges.

The question for university teacher education preparation courses is how can initial education programs prepare the future music teacher given they come from many backgrounds, experiences and degrees and then these students go out to teach in a diverse range of schools, students and communities. How do they cope with the demands and requirements of the Australian Curriculum to Year 10 and their state senior syllabus? How can university programs prepare these future secondary music teachers.

[Abstract:0301]
[Special Interest Groups (SIGs) » Spirituality and Music Education]

## Getting to grips with spirituality and music through emergence

**Roy Page-Shipp**

*Department of Music, Pretoria*

Surveys among members of singing groups that ask about a 'spiritual' connection to music have frequently evoked the response "It depends what you mean by spirituality!" Given the option to provide their own definition, however, most respondents are able to do so. There is no lack of definitions of spirituality, but little agreement on an academically defensible one. Despite this there is a measurable rise in the number of persons who are happy to describe themselves as 'spiritual' but not in a religious sense. This led to a search

for a common or consolidated perspective that can be explained in a simple but not simplistic fashion.

One can posit that spirituality relates to a common human experience. When considered from the perspective of the individual, the experience may be fairly uniform, whether its origins are in a physical, physiological, neurochemical or some other system. It is then useful to find a way of describing the experience such that intelligent lay individuals will be able to recognise it. This is notwithstanding that the details of the contributing factors or events that lead to the experience may be very different.

An exploration of various paths to the common experience was undertaken using both the reductionist approach characteristic of the physical sciences, along with a more constructionist view which is increasingly in use, especially in the field of Science and Theology. This led to the proposition that the concept of emergence, elaborated in complexity science, can be employed to provide a workable over-arching perspective of spirituality, namely as an emergent phenomenon that exists at a level of complexity higher than the contributing factors and/or events. Music can provide the means of enabling one to experience this phenomenon.

It is suggested that teaching about spirituality in music should start at this emergent level and work down towards the vast detail encountered in most studies of the subject. The presentation will include an explanation of the theory of emergence, tailored to explain its application in a variety of disciplines leading to several possibly more familiar examples of emergent phenomena.

[Abstract:0304]
[Special Interest Groups (SIGs) » Assessment, Measurement, and Evaluation]

## Objective Assessment of Vocal Development and Subjective Assessment in the University Voice Studio: A Longitudinal Comparison

**Kevin Hanrahan**

*Glenn Korff School of Music, University of Nebraska, Lincoln, USA*

Background

Voice scientists and therapists have objectively measured vocal development for decades; however, there is little use of objective voice measures in assessing vocal development in the voice studio. Kokotsaki suggests that students desire objective feedback about their development. Researchers such as Sundberg, Kenny and Mitchell, Vurma and Ross, Ekholm, Papagiannis, and Chagnon, and Mendes, Rothman, Sapienza, and Brown, among others, have investigated the use of objective measures in assessing vibrato, intensity change, range development, and changes in vocal quality. Some have even linked the objective assessments to subjective assessments by expert panels. One objective measure of vocal development is the Voice Range Profile (VRP), or Phonetogram. It can objectively document changes in vocal range, dynamic range, and overall loudness, as well as aid in assigning repertoire.

Aim: The aim of this research is compare the objective assessment of vocal development using a Voice Range Profile and subjective assessment of vocal development using jury examination comments and scoring in university students to determine if there is any relationship between the two assessments.

Methods: Voice Range Profiles of 10 students were made over the course of 3 years. Profiles were made at the start of the academic year, at midyear (prior to the end of the first semester), and at the end of the academic year. Students also presented a jury examination at the midyear and end of year points. Changes in the profiles such as range extension or reduction, increases or decreases in overall intensity, etc., were calculated. These changes were then compared to comments and scores from the jury including vocal and artistic development to determine any correlations.

Results: Results are pending the completion of analysis. It is expected that changes in objective assessment will be mirrored at least in part in the subjective assessment.

Implications: Voice Range Profiles may provide useful and meaning assessment information that can be integrated into the grading models for university students providing students with objective and measurable vocal growth in addition to the artistic growth previously described by Mitchell et. al., Kokotsaki et. al., Ekholm et. al., and Davidson et. al.

[Abstract:0305]
[Commissions » Research]

## Applications of concepts related to implementation of a visual approach to rhythm

**John Charles Varney**

*Individual*

The paper aims at opening discussion on alternative approaches to rhythm notation, different from standard Western musical notation. This is a logical extension of ideas proposed in my Ted_Ed video, A Different Way To Visualise Rhythm, which is rapidly approaching 1 million views.

The standard Western approach to rhythm notation, suffers from limited application to contemporary music practice.

Of course, there are plenty of musicians who will defend it, on the basis of "I've learnt to use it, why can't others," but it doesn't convey the rhythmic structure of many types of music, non-Western European in particular and, in fact, inhibits both creativity in composers, and communication between musicians of different cultures.

A musician familiar with the notation can work it out and perform it, but often the result is an approximation of the original intention. Then, to visualise a complex rhythm that one has in one's head in the form required for correct notation, is quite difficult and will steer a composer towards the choice of a simpler musical solution.

The ideas proposed were developed through my training of conservatorium music students to play Latin American music, and involve the basing of all rhythmic structures on cells of 2 and 3 beats, both in linear and layered contexts.

The aim is to present the potential, through practical examples, of this approach to facilitate greater flexibility in rhythmic perception, performance and composition. The method consists in demonstrating how this approach can be built up from first principles, easily acquiring familiarity with rhythmic structures that are usually considered to be complex.

For example, to learn a Cuban "rumba" clave pattern, the only usual approach is by rote. But with this system it be easily described as a 3+2+2+3+2+2+2 structure, where two pairs of 2s fuse, making 3+4+3+2+4. It can also be shown how this is the same structure as a Brazilian samba, but from a different perspective. This awareness facilitates communication between musical cultures. Then the way is opened to an array of structures that do not yet have names, which can become building blocks for composers.

If implemented in a music education system, it can empower the youngest of musicians to open completely new areas of musical composition, involving the use of rhythms that are usually exclusively used by people who grow up within a culture that uses them.

**[Abstract:0310]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## 1. Strung along together: inter and intra capability development of school-aged strings students and teachers from a variety of regional Australian schools through a tertiary-led Strings Festival

**Stephanie Grenning**

*Queensland Department of Education and Training, Queensland, Australia*

The purpose of this study is to investigate the forum of a three-day strings festival in the capacity development of university performance students, school-aged strings students, and school strings teachers in Cairns, Australia. Whilst most educative activities develop expertise through longer-term pursuits, short-term festival or workshop intensives offer unique situated learning for teachers, participants and facilitators. Over 130 students, performers and teachers participated in the "Trinity Bay State High School (TBSHS) and University of Queensland Chamber Orchestra (UQ) Strings Festival", held over 3 days in Cairns, Australia. Participants included 20 undergraduate performance students, and teachers and students from across 15 schools in the region. The festival involved three days of large ensemble rehearsals, sectional tutorials, masterclasses, lunchtime concerts and string teacher professional development sessions, culminating in a sold-out public showcase performance. This finale concert defined the festival learning as authentic and risk-laden with the immediate end-goal of a public performance to motivate intense learning.

Key learning experiences of the festival included teachers learning through expert modeling, UQ students learning through tutorial instruction, cross-age grouping of strings students, and students playing alongside UQ performers and receiving intense and regular feedback. Due to the geographic distance to a major city center and the low SES status of the majority of the student participants, equity of access to extension instrumental experiences (including regular lessons with expert performers) and opportunities to see professionals in practice in concerts or rehearsals in regional areas are extremely limited. As such, this festival facilitated equitable educational opportunities and capacity development for disadvantaged students and geographically disparate teachers.

In-depth interviews with key stakeholders in the project and survey responses from participants indicate the way in which the festival injected enormous energy into the strings community. The opportunity to work with and learn from the UQ performers in an immersive and intensive festival fast-tracked and inspired learning that has continued to impact on both student instrumental capacity and teacher pedagogy in the months since the festival. Results from these findings offer insights into effective fund and event management. Findings highlight ways in which education operators in regional and disadvantaged areas can maximize limited budgets in order to provide the best quality of extension and immersive educative experiences for their students, both today and into the future.

**[Abstract:0312]**
**[Commissions » Community Music Activity (CMA)]**

## Cantonese operatic singing in Hong Kong community: Louvre Music as a case study

**Bo-Wah Leung**

*Department of Cultural and Creative Arts, The Education University of Hong Kong, Hong Kong*

Among more than 350 kinds of Chinese opera genres, Cantonese opera is the most representative one in Guangdong Province including Hong Kong, with singing and reciting in Cantonese, the local dialect for more than a century. During mid-Qing Dynasty (1644-1911), Chang Wu, a Han Opera artist from Hubei came to Guangdong to teach and perform Han opera, which was characterized by using central Chinese dialect for singing and speeches, and the young male role sang in falsetto voice. In late 19th century, some leading artists reformed the Cantonese opera by employing local Cantonese dialect to be the media of Cantonese opera and using modal voice instead of falsetto voice for young male roles. These changes had established the cultural identity of Cantonese opera. Since the import of gramophones in the early 20th century, some artists started to record their performances for commercial purposes, which widened the audiences of Cantonese opera.

Some singing artists performed Cantonese operatic singing in some restaurants rather than performing opera in theatres. Thus, Cantonese operatic singing is another artistic mode derived from Cantonese opera performances; it has been welcome by many amateurs who could sing (with or without learning from teachers) but not act on stage, which required wholehearted immersion from an early age.

In Hong Kong, there are many Cantonese operatic singing clubs in the community with different purposes. The Louvre Music was one of historical clubs in Hong Kong founded in 1975. The author joined the club in 2014 as a member of both singing and instrumental playing in order to learn the music practice and gain an in-depth understanding of how Cantonese operatic singing is transmitted within a community organization. I participated in most of the music-making events of the club every Saturday evening from 7pm to 11pm, and attended most supper gatherings right after the music event. In addition, I have been communicating informally with some of the leading singers and instrumentalists to learn about the music practice in Cantonese operatic singing. On the other hand, I have been immersing in learning to sing and accompany in order to study the mode of transmission in the club. This paper will present how Cantonese operatic singing is transmitted in an informal learning context in a community setting.

**[Abstract:0313]**
**[Special Interest Groups (SIGs) » Spirituality and Music Education]**

## Teaching towards social justice and humanism through music education: An autoethnography

**Franklin Arthur Lewis**

*University of Pretoria, South Africa*

A research problem often has its birth from a personal experience. My study is inspired by my own lived experiences, born in a coloured working class family in an oppressive, racist and class conscious South African context. My epistemological stance is that the music curriculum is not neutral and that it reflects and perpetuates inequality and discrimination in a post-apartheid South African society struggling to decolonise the curriculum. My research focuses on my personal experience within the music curriculum space as a music teacher, subject adviser and curriculum designer. My study is theoretically grounded within critical race theory (CRT) as I uncover racism and hegemonic practices within the curriculum spaces through which I have journeyed, personally and professionally. I perceive race as a socio-political construct which influences not only human relations, but creates power relations which have an impact on how we design the music curriculum.

My study though autoethnography as a research design adopts an interpretive paradigm to reflect and analyse my lived experiences. My research methodology makes use of memory work, field notes, archival research, and the study of documentation as data. My study is indigenous in nature by using narrative inquiry as a genre to tell my story. I think about my story and critically reflect on it to interpret the workings of race, racism and class, as it blends with power and privilege on the music curriculum. My narrative is about me (autobiographical) as I tell my story, but it is also relational as I critically reflect on my lived experiences and analyse it in order to make meaning of the South African social and cultural (ethnographic) context.

My autoethnography is a response to the grand narrative of race, power and privilege and calls for social transformation and justice through music education in South Africa. I reveal myself as I struggle to be a "change agent" and an "agent of change" working towards transforming the South African music curriculum. I share my lived experiences with the hope that it will not only change me, but also the music curriculum and associated practices as well as the society and culture in which I live. My autoethnography has as its primary objective to work towards social justice and greater humanism in a post-modern world.

**[Abstract:0320]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Using the 2017 National Monitoring Study of Student Achievement key findings to advocate for quality music learning and teaching in all primary (elementary) school settings in New Zealand

**Linda Webb**

*College of Education & School of Music, University of Canterbury, Christchurch, New Zealand*

Ministry of Education (MOE) representatives in New Zealand acknowledge that there continues to be inequitable access to quality school music education programmes for most children (Webb, 2015). This is reflected with student under-achievement remaining static since 1996 when music was first assessed and reported through the National Educational Monitoring Project (NEMP, 1996, 2000, 2004 & 2008; Dunmill, 2005; Education Review Office - ERO, 2012). Adapted from this model, the new National Monitoring Study of Student Achievement (NMSSA, 2015) key findings released in March 2017 for Music-Sound Arts, reported that overall music had not picked up or declined (p16), and highlighted that there continued to be room for improvement and a need to provide more support to teachers.

This research shows that teachers and schools are now generally far less equipped to deliver the music stream of the Arts learning area in the New Zealand Curriculum (NZC, 2007) than they were in 2004 at the end of a period of considerable resource and professional development that was put in place to support The Arts in the

New Zealand Curriculum published by the MOE in 2000. Teachers have not had access to government funded specialist music advisory services for a decade, and online resources alone have proved not to be effective as Professional Learning and Development tools. This has produced increasingly inequitable access and uneven student outcomes for schools in lower socio-economic communities in comparison with those who can afford to buy in the expertise required to make up for the deficits in the government's commitment and investment in both teacher and student arts learning and development.

While direct comparisons cannot be made (the questions and methodology differ), this paper will discuss a selection of measures used in the studies conducted in 2004 and 2015. Planned strategies to utilise these findings to advocate for teachers to have access to ongoing music education PLD support to enable quality musical learning experiences for children in all schools, will be outlined. These include the involvement of the wider music and education constituencies and the very recent bigger-picture changes with a new government and Minister of Education in the mix.

**[Abstract:0324]**
**[Special Interest Groups (SIGs) » Musicians' Health and Wellness]**

## A follow up study of 186 music students who had been previously affected by playing-related pain: Aetiology and assessment of the treatment approaches

**Christos I. Ioannou[1], Julia Hafer[2], André Lee[3], Eckart Altenmüller[1]**

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Background: The treatment of a playing-related pain (PRP) among musicians remains complex whereas the long-term course of the PRP symptoms is highly under-investigated. The current study aimed to assess the course of the symptoms of previously PRP-affected music students. In addition, the treatment methods that students used and the aetiological factors, which contributed to the manifestation of pain, were also retrospectively assessed. Finally, the current level of trait anxiety of those previously affected students was also investigated.

Methods: Epidemiological data from 186 music students who visited as patients the clinic of Music Physiology and Musicians' Medicine (IMMM) between autumn 2009 and spring 2014 have been collected. 66% of those who have been diagnosed with PRP were invited to participate in an online survey in order a) to estimate the long-term course of their PRP symptoms, b) to assess the efficacy of the treatment methods they used for their PRP symptoms and c) to assess their trait anxiety (general and performance related) by administrating two standardised psycho-diagnostic questionnaires.

Results: Findings confirmed that PRP is one the most frequent diseases among music students. PRP localization seems to be instrument-specific with the majority of students being affected only in one body region. Most of the students were diagnosed with acute rather than chronic pain. The sudden increase in the amount of practice was found to be the main triggering factor for the manifestation of PRP. This was not the case for the students diagnosed with different (non-PRP related) problems. Concerning the course of PRP today, almost all students recovered or improved significantly. According to students, "active" treatment methods (e.g. physical activities) were more effective than "passive" methods (e.g. oral medications). Psycho-diagnostics indicated that about 40% of music students who were affected by PRP had increased levels of trait anxieties (music and non-music related) at the time of data collection. Those students can be considered as clinically symptomatic and in need of further medical assistance.

Conclusions: PRP in music students occurs mainly at the beginning of their studies but has a good prognosis although recovery may take a long-term course. It is necessary to provide early information about PRP as well as about the multidimensional treatment framework that allows for an individualised treatment of PRP in affected music students.

**[Abstract:0326]**
**[Commissions » Forum for Instrumental and Vocal Pedago]**

## Zoom-in: Music Education in a Minor Key

**Leonid Sprikut**

*Individual*

There is a plethora of articles, media reports, books, and other official music education documents of self-praise filled with the swaggering rhetoric that conveys a sense of deep contentment and completion.

However, a closer inspection often reveals a growing gap between the glamorous facade of contemporary performance based music education and a rather grim reality behind the scenes, the reality that many scholars, policymakers, and other stakeholders refuse to grasp. It appears that the system is becoming increasingly fragile, as it often fails to deal effectively and competently with a variety of problems at many different levels, from the shabby, ill-tended music rooms with cracked or broken music instruments that need cleaning and repair, to the inconsistencies and contradictions in music education policymaking and implementation, to the teacher education programs of poor quality that do not prepare music teachers adequately for their future practice.

There is a considerable evidence that many music students lack fundamental theoretical knowledge and practical skills that are essential for their success even at the most basic level and needed as a base for further development. Therefore, it's not at all surprising

that frustrated students tend to lose their motivation and quit their school music programs early. It's not at all surprising that a growing number of families and students express their dissatisfaction with music courses in schools, as they site the lack of competent music teachers as underlying cause of students' failure.

This paper aims to contribute to the ongoing debate on music teacher education quality.

In an attempt to clarify the meaning of teacher/student success in music education, it maintains that the notion of success can be best understood within the teacher training context as it is indistinguishably intertwined with the concept of music teachers' professional competence. The paper argues that this view has important implications for educational practice, music education policymaking and enactment, as well as for music teacher education and research.

In conclusion, the paper offers some suggestions for further research devoted to the improvement of music teacher training.

**[Abstract:0331]**
**[Special Interest Groups (SIGs) » Popular Music Education]**

## The place of World Music in the Popular Music Higher Education Curriculum

**Donna Weston**

*Queensland Conservatorium, Griffith University, Brisbane, Australia*

While the term World Music can be problematic, it none-theless is the term used most commonly in music higher education to describe generalist courses which engage with the musics of non-Western cultures. World Music courses are increasing in number and popularity in Western higher education institutions. Content may be practical and/or applied and usually aim to raise awareness of ethno-cultural issues. World Music course outcomes are often framed in terms of cross-cultural understanding and communication. These kinds of courses however tend to be focussed on the traditional musics of non-Western cultures, with little or no reference to the popular musics of those cultures, and therefore may reinforce divisive concepts such as "authentic", "serious", and "art music" and alienate students of popular music.

This paper will discuss the ways that world music could align with the popular music higher education curriculum and suggest ways to do this that support the pedagogical aims in a popular music learning context. Some of the ways this could be achieved are through the study of stylistic diversification, as well as examining consumption patterns, and the role of the cultural industries in influencing taste patterns, for example. Understanding the popular musics of the non-Western world in this way would clearly be more beneficial to an emerging artist seeking to navigate their way to success through industry dynamics and nuances. Through examining popular world musics as part of a cultural industry, and by emphasis on aesthetics rather than theory, popular music students would find in the popular musics of the non-Western world something that might resonate with their own practice. This discussion is based on a historical case study of current popular world music course and supported by relevant literature on world music and popular music pedagogy.

**[Abstract:0338]**
**[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]**

## Waking a musical tightrope or choosing an integrated journey?

**Susan Narelle Chapman**

*Individual*

Theoretical/pedagogical background: This research is based initially on my personal and professional musical development and research. My own musical journey began with traditional weekly music lessons. Each year I learned four set piano pieces and two extra pieces, a selection of tortuous scales, a crash course in aural work, and a cobbled together set of disjointed facts which passed for general knowledge. Playing the piano was about reading notes from a page and music theory was about learning rules. I gained my Associate Degree of Music in Australia as a teenager but when asked to play a song that consisted of a melody line and chord symbols, I nearly fell off my piano stool. My research into an integrated Arts approach examines the questions: Is this commonly experienced format the best process for becoming a musician? Is this really what it means to spend one's life journeying with music?

Focus: In my research it was clear that whether teachers are teaching performing arts in a primary school, music in a high school or piano in a private studio situation, the process of becoming a musician is greatly enhanced by interdisciplinary understandings and practices. My work focuses on the ways in which integrated Arts learning and teaching, or *Arts Immersion*, can provide a holistic concept of becoming a musician rather than simply a technician.

Approach: My paper will clearly show that music is a language which can be enriched by the languages of the other Arts. It indicates that if teachers journey on a wider, holistic path of *Arts Immersion* instead of focusing purely on the technical aspects of music, they will move with a more diverse group of fellow travelers who shape their journey and widen their perspectives. Examples to clarify these findings are provided to demonstrate how multiple intelligences can be accessed through music, and how integrated Arts education can be effectively used for making or responding to musical artworks.

Summary: The term, *Arts Immersion*, refers to the process of using an arts program as the purposeful medium through which enhanced learning occurs across disciplines to inform mutual understandings. This is a strategy to improve learning in the Arts and other disciplines for their mutual benefit.

Conclusions/ implications: Music teachers and their students benefit by widening their perspectives and integrating authentic arts experiences within their teaching and learning. An integrated approach to music deepens cognition and accesses higher order thinking.

[Abstract:0340]
[Commissions » Policy: Culture, Education and Media]

## Intersecting policy supporting regional music-making

**Wendy Brooks**

*Upper Hunter Conservatorium of Music*

This paper describes the intersection of educational, government and industry policy and its effect on artistic and music education opportunities in a regional town in New South Wales, Australia. An autoethnographic study, the paper is informed by the experiences of a recently appointed Director of a regional conservatorium located within a town severely impacted by the coal mining industry. It draws connections to the wider social, cultural and political context through reflection on the implementation of a range of music education programs during a time of economic instability.

The Association of New South Wales Regional Conservatoriums (ANSWRC) consists of some 17 community-owned and operated music education facilities. They are often the principal provider of music education and performance opportunities within their respective regions, and offer diverse music-making experiences. Partially funded by the state government's Department of Education, and unified by the Association's strategic planning and policy (Sattler, 2016) the regional conservatorium model also has the capacity for meaningful partnership building with local community, government and industry when intersections of policy are explored and common goals identified.

The town at the centre of this study is located approximately 300 kilometres from Sydney, and is surrounded by extensive coal mining operations. In order to neutralise the negative environmental and economic effects, mining companies attempt to "give back" to local communities, often through the awarding of grants and monetary support. Meanwhile, local government agencies seek to identify community strengths that might be developed to support the region as the mines eventually cease operations.

The study found that local government and industry policies potentially support the provision of both physical and human music education resources in regional areas. Developing strong partnerships with industry representatives, government agencies and social capacity building community organisations enabled shared understandings, and subsequent resourcing of successful, socio-culturally beneficial music activity in the local region.

As a recent member to this community, it became apparent that the identification of intersection points within educational, government and industry policies might form as the foundation for collaborative partnerships supporting the provision and growth of regional music-making, and that such music-making might offer reciprocal social and cultural benefits to all stakeholders.

Sattler, G. C. (2016). Community music: perceptions, expectations and conditions in non-metropolitan Australia. Unpublished doctoral dissertation, University of Sydney.

[Abstract:0341]
[Commissions » Community Music Activity (CMA)]

## Exploring student-teachers' understanding of the relationships between caring and musicing in the Naledi community music programme

**Janelize van der Merwe**

*North-West University (MASARA)/ New York University*

This explanatory case study aims to understand the relationships between caring and musicing for student-teachers in the Naledi community music program. The main research question guiding this study was: "How do student-teachers understand the relationships between caring and musicing in the Musikhane community programme?"

In music education there has been a general movement towards considering the ethical underpinnings of our practice from a philosophical and conceptual framework. This is evident in the work done in praxial music education and the influence of critical theory on music education. These authors interrogate the ethical foundations of music education through the lenses of queer theory, post-colonialism, feminism and critical race theory.

Despite this theoretical consideration, there remain a lack in empirical studies dealing with the ways in which music educators and community musicians view ethical decision-making or understand the role various ethical frameworks play in their work. This study aimed to address this by seeking to understand the ways in which student-teachers in a service-learning community music program in South-Africa make sense of their ethical decision-making. The student teachers' ethical decision-making was understood through the lens of an ethic of care.

Through in-depth semi-structured interviews I sought to understand how student-teachers experience and conceptualize the relationship between caring and musicing in their service-learning at the Naledi community program. The interviews were supplemented by my own reflective journal, in which I will document my own evolving understanding of the relationship between caring and musicing, as I experience it in the Naledi community program. I employed the Listening Guide Approach to Qualitative Inquiry to analyse the semi-structured interviews as well as my reflective journal. Preliminary findings highlight the tension between the rigid structures of music education in Higher Education settings, the openness of community music practices, and the struggles of students, lecturers and administrators who try to negotiate these tensions in caring ways.

[Abstract:0342]
[Commissions » Community Music Activity (CMA)]

## Community Music as Social Intervention: Case Studies from Canada

**Lee Willingham**

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As an emerging field of scholarly study, community music is at a critical point in its development: seeking to define its field of practice in order to better frame research activities. CM locates in undergraduate and graduate university programs, thereby generating a variety of inquiry projects that contribute to the wider understanding of theory and practice. One perspective on CM is that it can be considered an act of social intervention using music as an agent of activism, where a variety of learning practices including what we might term as informal and nonformal, where the wellbeing of the musician is privileged over the perfection of the music and where music is deemed a lifelong pursuit and is totally comfortable in intergenerational settings.

This paper highlights five case studies that engage subjects in participatory music making in an activist context.

The Circle of Music- Sasha Judelson

- Intergenerational Choir for those living with dementia, their partner caregiver and a teenage volunteer

- Fosters empathy and understanding between generations through the practice of inclusivity and hospitality

- Open to understanding of vulnerability and suffering of others

Building Bridges through Song - Kelly Laurila

- Using Indigenous song, drumming and dance traditions the Mino Ode Kwewak N'gamowak (Good Hearted Women Singers) seek healing and restoration through song.

- This drum circle has established a positive relationship with local police services and holds an annual "bridgebuilding" concert with police choirs and other settler groups in the journey of restoration and reconciliation.

HS Project with Afghanistan veterans suffering PTSD - Dawn Ellis Mobbs

- Dawn reached out to a veteran group in the Toronto area with her high school classes. As they shared experiences and observed the effects of PTSD, the students wrote and performed songs that depicted these stories.

Youth Songwriting Project – Glenn Marais

- A recent graduate of the MA in Community Music program, Glenn works with at-risk youth through DARE Arts programs in Ontario's fly-in First Nations communities. Through song writing and inter-arts approaches, Glenn helps Indigenous youth find their story, face their fears and chart pathways of hope for the future.

Sing Fires of Justice – Debbie Lou Ludolph and Lee Willingham

- Festival of song and word focusing on a justice issue

- Annual event includes inter-cultural, intergenerational and inter-faith (Christian, Muslim, Jewish, Hindu, First Nations and Spiritual but not Religious) groups in a mass community choir

- poverty, homelessness, education, eco-justice, water, missing and murdered Indigenous women.

[Abstract:0344]
[Commissions » Education of the Professional Musician (CEPROM)]

## Instrumental practicing across musical genres: a development project at the Norwegian Academy of Music

**Guro Gravem Johansen**

*Norwegian Academy of Music, Oslo, Norway*

BACKGROUND: There is currently a broad consensus that both structural and cultural differences between genres are more striking than similarities. When one learns music, there are not only pieces in a certain repertoire to be learned, but also cultural values, ways of performing, theoretical principles, attitudes, and kinds of social behavior.

Despite differences, a common feature in almost all musical cultures is in fact that musicians do practice. However, the ways they practice differ, regarding allocated time, learning strategies, and whether subjects practice individually or in groups. Nevertheless, in a rapidly changing professional field, artistic diversity and flexibility seem to be important competencies for the future musician. Hence, there is a potential for developing new knowledge about practicing through exchange across genres.

Aims and foci: The paper will present a two-year development project at the Norwegian Academy of Music, within the Centre for Excellence in Music Performance Education (CEMPE). The purpose was to explore approaches to instrumental practicing across genres, and to develop new approaches to teaching of practicing that emerged from the exploration phase.

In this presentation, I will outline the broad variety of emergent themes connected to practicing in different genres, and discuss project outcomes in the framework of epistemic cultures (Karin Knorr Cetina), using activity-theoretical and ethnomusicological understandings of collective learning within and across different genres.

METHODOLOGY: A forum of voluntary teachers and students was established, with representatives from Norwegian folk music, free improvisation, classical and contemporary music, and jazz. Teachers demonstrated strategies developed from individually defined topics or foci in workshops, followed by shared discussions. Workshops and focus group interviews were video recorded, transcribed and analyzed, looking for themes of shared meaning making.

RESULTS: The findings show that different tasks (such as improvising or learning scores by heart), need different types of strategies and exercises. However, participants expressed great benefit from the project, due to possibilities for explorative inquiry in a chosen topic, and for shared experiences and reflections.

Implications: The gain from exchanging knowledge about practicing in cross-genre, collaborative groups, may not lie so much in a literal transfer of specific exercises or routines, as in the very process of reflecting on practicing in collaborating groups with participants of diverse frames of experience. Hence, a collaborative format with the purpose of share "insider" experiences may help teachers and students articulate what previously has been tacit, and develop new ways of thinking and practicing.

[Abstract:0345]
[Commissions » Education of the Professional Musician (CEPROM)]

## Teachers' conceptual tools in teaching free improvisation in Higher Specialist Music Education

**Una Macglone**[1], **Guro Gravem Johansen**[2]

[1]*Royal Conservatoire of Scotland, Glasgow, Scotland*
[2]*Norwegian Academy of Music, Oslo, Norway*

BACKGROUND: In music education contexts, improvisation is currently a rapidly evolving field across musical genres. In Western Higher Specialist Music Education (HSME), improvisation has traditionally been taught as part of jazz curricula, but is increasingly introduced as part of Western classical music, in addition to genre-free or crossover approaches. One such approach is conceptualising improvisation as a socially engaged form of distributed creativity, consequently, free improvisation has potential for developing various non-musical as well as musical skills. A small but growing body of research has investigated skills developed through free improvisation such as increased agency, creativity and collaborative skills. Therefore, participating in free improvisation has great potential in enabling important and new forms of expertise in professional musicians of the future.

Aims and foci: The paper will present a pilot study in two phases. The main study's purpose is to develop conceptual tools for teaching improvisation across genres in HSME. By using an activity-theoretical lens, we look at how open-ended "objects" can be transformed to expansive and improvisatory learning outcomes for participants. This presentation will describe and discuss the procedures and preliminary findings of the pilot study, as a point of departure for developing a design involving more institutions and practitioners.

METHODOLOGY: The two researchers come from different genre backgrounds, but both work with free improvisation, and they are situated in two different HSME institutions in Scotland and Norway, respectively. The pilot study involved investigating the researchers' own teaching practices in free improvisation, and is designed as a Developmental Work Research Study, inspired by activity-theoretical research methodology. In each phase, the researchers conducted improvisation workshops as visiting teacher in the other researcher's home institution. For generating research data, video recordings from the workshops were used as stimulus material in a joint discussion between the active and passive teacher, and subsequently transcribed and analysed using Thematic Analysis.

Preliminary results and implications: This pilot study identified themes: *conceptual tools change* according to contextual demands i.e curriculum and creative culture of institutions; *challenges of transferring teaching approaches* gleaned from informal practice into a formal HME setting.

We will argue for innovative pedagogical approaches that accommodate change and unpredictability in creative educational contexts. We will also address dimensions of assessment in free improvisation courses, as a way of facilitating creativity in students.

[Abstract:0346]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Biography, Interculturalism and Music teaching. Investigating the music teacher's life with regard to cultural diversity and migration.

**Eva-Maria Tralle**

*"Kooperative MusiklehrerInnenbildung Freiburg" (KoMuF)*
*Musikhochschule Freiburg*

The development of intercultural competence is an important social task and needs to be included in pedagogical programs and curricula. Music education in schools in particular provides space for discussing the various components of intercultural competence. To deal with both unfamiliar music and its cultural contexts and cultural diversity of students in music education, several elements of intercultural competence need to be employed. Specifically, an attitude similar to that of a researcher or a learner rather than a teacher is desired for an appropriate approach to cultural diversity in music education (Barth 2008). Developing such an attitude requires the teacher's awareness of difference, potential cultural dominance and culture-specific context in lifelong learning (Malmberg 2013).

While conceptional considerations and teaching material as such has been the subject of scholarly attention in music education for the last few decades, scholars such as Jens Knigge point out the lack of empirical research concerning the prerequisites of intercultural learning (Knigge 2012). The present thesis investigates precisely how attitudes of music teachers with regard to cultural diversity and migration are shaped by their life experience, and examines the significance of life experience for increasing cultural awareness.

According to Martine Abdallah-Pretceille (2006) "(…) no fact is intercultural per se. Nor is interculturalism an attribute of the object. Only intercultural analysis can give it this character, through a paradigm of hybrid, segmentary and heterogeneous thinking." Therefore the study aims to offer an insight in the music teacher's world of work and their lives in teaching to take a closer look to the conditions in which intercultural learning in music teaching is taking place. For this purpose, biographical narrative interviews with music teachers will be conducted and evaluated using the method of biographical case reconstruction (Rosenthal 1987, 1995). In the presentation, first empirical results will be presented.

[Abstract:0349]
[Commissions » Music in Special Education: Music Therapy, Music Medicine]

## Study of the Adolescent's Opinions about the Influence of Pop Music on Their Health Cognition

**Linlin Chen**, HsinYen Yu

*Graduate Institute of Arts and Humanities Education School of Culture Resources, Taipei National University of the Arts, Taipei*

With the development of network technologies, listening to music has become an important leisure lifestyle in people's daily life. Rather than passive exposure to music in childhood, adolescents have accepted and identified with pop music culture as an important, consuming subject.

This thesis aims to study the adolescent's opinions of the influence of pop music on their health cognition, including the following two research purposes: 1. The adolescent's opinions of the positive influence of pop music on their health cognition; 2. The adolescent's opinions of the negative influence of pop music on their health cognition. This thesis adopts a focus-group interviewing method for data collection, it studies eight ninth-grade students of a Taipei junior high school, and discusses the following three topics through four focus-group interviews: 1. Whether pop music can effectively adjust the adolescent's feelings and emotions? 2. Whether pop music can unconsciously enhance the adolescent's self-cognition and social identification? 3. Whether negative information carried in pop music such as violence, sexual behavior and so on catalyzes the adolescent's passive cognition?

Through analysis of the data collected from focus groups, the following three conclusions are made: 1. The adolescent can sense the positive and negative influence of pop music on their health cognition; 2. The adolescent regards pop music as exerting a more positive than negative influence on their health cognition; 3. The positive influence of pop music on the adolescent's health cognition includes promoting the adolescent's self-adjustment of emotions, and developing the adolescent's sense of self-cognition and social belonging.

[Abstract:0352]
[Commissions » Research]

## Masks of Benevolence in Music Education: Crafting a Critique of the 'Center'

**Warren Churchill**[1], **Tuulikki Laes**[2]

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In this presentation, we consider ways in which students identified as having special needs might find themselves *decentered* in music education. We attribute this to a kind of 'benevolent performativity,' which we believe is prevalent in the field of music education. Acknowledging calls for transformation in the field, we aim to create a more affirming, inclusive, and socially just *center* for music education. In this paper, we engage Lane's (1999) concept of 'the mask of benevolence' along with Butler's (1990) notion of 'performativity' to inform our understanding of how music educators create a normative *center* for their field. Lane observes that medical professionals and associated service providers are guided by seemingly benevolent discourses which, he argues, actually serve to disable the Deaf community. Applying this same thinking to music education, we suggest that 'best practices' function beyond curriculum and pedagogy. Rather, such practices are indicative of educator performativity, which is reflected in statements that create and maintain identities and hierarchical relationships that typically cohere the *center* of music education. Given that the normative body largely constitutes this center, we should be alert to "best practices" inspired by what Siebers (2011) refers to as the 'ideology of ability.' Therefore, taking all of this into account, we might better understand the ways in which music educators might unintentionally exclude certain Others from the center of music education. For instance, educational literature concerning students of varied abilities often focuses on the problems and challenges of disability within institutional settings, particularly in the area of special education. Consequently, such performative language reproduces a category of incompetent *Others*, relative to the normative center of the music education system. Here, an idealization of normalcy regulates how certain musical abilities have been (and continue to be) constructed in music education communities (Dobb, 2012). In crafting this critique of the *center*, we are influenced by the work of others who have argued for disentangling disability from deficit thinking, as well as performative policies connected with *inclusion*. We caution that uncritical benevolence can further entrench the discriminatory practices of ableism. Using narratives from our own research, we theorize disability and human difference to suggest a framework to critically explore ways of divesting from performative reiterations of *special-regular* dichotomy. By drawing attention to these complex issues, we might help music educators to recognize and possibly resist what we see as problematic discourses, *re-centering* music such that all students might benefit.

[Abstract:0355]
[Commissions » Community Music Activity (CMA)]

## From problem to progression: reframing youth programmes in a community music organisation in the UK

**Ruth Currie**

*International Centre for Community Music, York St John University, York, UK*

Much arts and cultural activity in the UK continues to be funded from a deficit model, where outcomes of music programmes are measured by the 'distance travelled' for those engaging in publically funded arts and cultural activity. This is a pressing issue for global music education, where attempts to engage in increasingly reflexive and dialogic pedagogies are advocated; challenging the neoliberal agendas too often imposed on arts and cultural participation.

In this paper, I will reflect on eighteen months of fieldwork within the bounded case study of my doctoral research, considering the youth music programming within a community music organisaiton in the UK. I will focus specifically on the evolution of one regularly funded activity within the organisation, taking place on a Friday night, thirty weeks of the year. This open-access music activity aims to provide local young people, often in challenging circumstances, with a space in their local area to come together and make music. Beginning as a response to antisocial behavior in the area, the organisation was funded by the Police in 2006 to develop an activity that would take place on a Friday night. This is when local antisocial behavior involving young people was believed to be at its peak, and was an attempt to reduce this. Interviews from facilitators and historical documentation of the project suggest that in its early years, facilitating the activity increased targeted antisocial behavior around the site of the activity. Only through reshaping the project, alongside young people, did the activity become a safe space for music making for participants and staff.

Evolving over ten years, the facilitator who devised the project still manages its delivery today. Having navigated shifting contexts, politically and artistically, the activity has become part of the organisation's regularly funded programming. It has informed the development of a wider youth music programme; shifting from a political problem to be solved, to a youth-led programme that aims to be dynamic and responsive to the artistic and social contexts of local young people. Through analysing this activity and its place within the organisation, the role of arts and culture as sites of social justice, and conditions of public funding in the UK are explored; questioning the possibilities of reframing youth music programming from deficit models of participation, to opportunities for community music as an act of hospitality that are fluid, not linear, in their distance travelled.

[Abstract:0359]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Classical concerts through the eyes of young people: an empirical research project from the perspective of cultural participation

**Andreas Bernhofer**

*Department of Music Education, Mozarteum University, Salzburg, Austria*

What are the experiences and impressions of young people when attending a classical concert? That is the initial question of my research investigating different fields of experiences in classical orchestra concerts. National curricula in music education (e.g. in Austria and Germany) demand participation in cultural activities such as classical concerts, without providing well-founded reasons of what the additional benefits are. This qualitative research tries to meet this deficit by developing a theoretical model for the wide range of experiences of young people when attending classical concerts. The research framework is based on constructivism and its conception of learning. The empirical study uses Grounded Theory Methodology and grounds the generated hypotheses on data from narrative group interviews (1. range) and single interviews (2. range) with young people between 15 and 18 years of age.

During the project, secondary school students attended different classical concerts together with their music class. In the interviews, these young people were asked to talk about their impressions and experiences gained in the previously attended classical orchestra concert. For theoretical sampling, the interviewees differed in age, social and regional background (urban and rural), school education and school focus (music-focus or non-music-focus).

The central findings of this empirical research project were the different forms of irritation, which were verbalized by the young people during the interviews. These irritations could be perfectly matched with the constructivist concept of perturbation, where the perception of differences initiates a learning process. The results of this study consist of different fields of experiences (for example: socio-cultural experiences, musical experiences, atmospheric experiences, irritating experiences, physical experiences …) which try to cover the wide range of possible experiences for young people when attending music concerts. As a second step, the results of this empirical research project were compared with basic concepts of cultural participation. Through this work, it could be shown how concert visits could imply aspects of cultural participation through the perspective of young people and how music education in school could contribute to the development of social justice by 'opening the doors' to classical concerts for young people.

[Abstract:0360]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## What's new in music education

**Eva Brand**

*Music Education, Institute for the Advancement of Social Integration, Bar-Ilan University, Ramat Gan, Israel*

This paper presents both theoretical background and suggestions for educational practice, based on ideas that are central to New Pedagogies, as represented in extensive research and implementation led by Fullan. From this theoretical base, the paper highlights three central elements: communication between peers and between teachers and pupils; frameworks for creativity in music making; and accessibility and use of technological media. Examples are presented of classroom activities relating to each of these elements. A new and developing website is presented as a meeting place for music educators and learners from around the world to collaborate and enjoy the music of different cultures and countries, while simultaneously creating coherent learning for teachers and children.

[Abstract:0368]
[Commissions » Community Music Activity (CMA)]

## The inclusive band of the Musikuniversität Wien: All Stars Inclusive

**Beate Hennenberg**

*Department of Music Education Research, Music Didactics, and Elementary Music Education, University of Music and Performing Arts, Vienna, Austria*

The band All Stars inclusive is an inclusive band of the University of Music and Performing Arts Vienna (MDW), which gives people with and without disabilities, including students of various music pedagogical branches, the opportunity to gain musical and social experience with inclusion in the context of music pedagogy. On the one hand, it is a regular band with mixed skill participants.

On the other hand, students of instrumental pedagogy, music education, rhythmics, music therapy or elementary music education play there together with people with different sensory impairments or learning difficulties, with their caregivers or family members, with volunteer visiting band musicians or students of other universities, currently the Medical University, and learn not only detailed didactic and educational tools, but internalize a progressive inclusive attitude. Through these experiences in a protected practice room, the music students who have been studying for one semester will be able to competently play music with heterogeneous classes or groups in their later careers at schools or music schools and to understand this teaching as an opportunity.

In this project, Article 24 of the UN Convention on the Rights of Persons with Disabilities applies, which demands the right to full participation in society and the highest possible education of all. Participation in the band is free of charge and without any prerequisite. In addition to the weekly rehearsals there is a concert performance every semester in which the people with and without disabilities play with their own personal and musical competences at eye level and under professional conditions, and learn from each other. In this respect, this inclusive measure of the MDW fulfills a series of long to be realized requirements of the integration culture of our country.

The band was initiated by LB Helga Zugasty, endorsed by the Director of the Institute of Music Education at the MDW and approved by the Rectorate of the MDW 2010. Mag. Bernhard Lengauer and Marlene Ecker are artistic leaders, and Ass.Prof. Dr. Beate Hennenberg is scientific researcher.

**Concert All Stars inclusive**

**Rehearsal band All Stars Inclusive**

**Rehearsal band All Stars Inclusive**

[Abstract:0369]
[Commissions » Community Music Activity (CMA)]

## Exploring Musical Interactions between Facilitators as Insiders and Participants in Community Music: A Case Study of Ghetto Classics

**Elizabeth Achieng Andango**

*Department of Music and Dance, Kenyatta University, Kenya*

Community music has a long history in Kenya, although in recent years there has been a greater awareness of and appreciation for informal music initiatives. Facilitation is a term used by Lee Higgins to refer to the approach used by community musicians to enable music interactions. It entails a balance between control and letting go, of the processes as well as the outcomes of musical interactions.

Community music initiatives vary in different parts of the world, and among different groups, even within one country. Facilitators of these groups have different identities as musicians, with some having a professional musical background, while others grow through informal music learning.

Ghetto Classics is a community music group in Korogocho, a slum neighbourhood to the north east of Nairobi, Kenya's capital city. The group was founded over a decade ago by the local Catholic Church as an intervention for at-risk children and youth. This research explores the musical activities and approaches of three facilitators who are themselves products of Ghetto Classics. The main research question in this study is: To what extent do facilitators' identities as insiders to Ghetto Classics impact their musical interactions with participants of the group?

The aim of this study was to investigate how facilitators at GC, who are former members of the group, interact musically with group members. The main aim was to explore ways in which their identity impacts their approach to music making, and how they address other issues that affect the lives of this at-risk community of participants, in order to direct their focus on music-making.

A sociocultural and ethnomusicological approach was employed in the data collection, using non-participant observation and semi-structured interviews with the facilitators.

Main findings of this study indicate a strong connection between the respondents and the participants, in terms of mentorship and a balance between flexibility and firmness. While these attributes may be commonly found in community music groups, they point to the fact that 'insiders' bear much more than musical connections with participants. The extent to which this impacts on musical interactions is a matter for further research.

The results attest to the fact that success in group musical activity depends largely on synergy between facilitators and participants. Findings also validate the unique role of community music in promoting participants' self-identities as musicians, thereby building in them a desire to give back to the community.

[Abstract:0372]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Humanizing Musical Education: Dialogical Pedagogy Contributions

**Denise Andrade de Freitas Martins, Ilza Zenker Leme Joly, Luiz Gonçalves Junior**

*Individual*

The present paper brings a reflection about an intervention and research that provides a permanent and reflective feedback on the projects "Music Education at UFSCar" and "Writing the Future Project - (Re) cutting papers, creating panels", both developed in cities in the interior of Brazil, which share what is called humanizing music education, having as main theoretical-methodological contribution the dialogical pedagogy, as proposed by the Brazilian educator Paulo Freire. As methodology of this review article, a bibliographical research was carried out, explaining that it is the purpose of this study to describe what humanizing musical education means in the projects under consideration. The results show that committed extension projects, linked to equally committed research, favor a permanent movement of thinking about doing with a view to improving the know-how, in order to promote a humanizing and therefore transforming musical education, also enabling a break with the asymmetries of power, between educators and participants, valuing permanent critical and emancipatory dialogue, as a strategy focused on meaningful and transformative learning in musical education, in respectful, loving and sincere coexistence with others.

[Abstract:0373] [Commissions » Music in Schools and Teacher Education (MISTEC)]

## Well-being, spirituality and 21st-century skills: preparing undergraduate music students for living and lifelong learning

**Sonja Cruywagen**

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Theoretical background: Music as a profession can be a humane calling which may influence the progression of humanity and shape individuals and communities. Tertiary music educators assist music students in exploring different music career paths. Undergraduate music programmes include teaching and learning that focus on real-life music activities (create, perform and listen), but do these experiences include holistic education approaches that develop the student into a well-rounded person?

Aim of the research: This research investigates objectives for undergraduate music educators to structure music programmes that prepare music students to cope with the demands of being the mu-

sic leaders of tomorrow. By developing capabilities for living and lifelong learning, establishing fundamental cognitive, personal and social skills, and understanding the influence music has on the senses, an integrated approach in educating musicians will support wellbeing and spirituality. South African music students should prepare to engage in real-life musical problem-solving experiences to be able to engage in current challenges and demands for transformation and decolonization. Communities are in need of music citizens who focus on meaningful understandings of how to teach to establish learning and create significant, lifelong practice.

Methodology: This research supports a qualitative research design from an interpretative theoretical paradigm. As a "think piece", this study advocates current issues that will encourage undergraduate music educators to prepare and empower music students to flourish in their lives and future work place.

Summary of the main ideas: I discuss the following understandings, supported by relevant research literature, and my current teaching philosophy: 21st-century skills for living and lifelong learning recommended by researchers, business leaders and education specialists; relationships which are maintained by finding wellbeing through flow and mindfulness with oneself, others, and real-life experiences outside of the classroom; meaningfulness that intensifies social wellbeing and connects one to a culture; spiritual experiences through music in teaching and learning that are life enhancing and represent a subjective understanding of a purposeful life.

Conclusions and implications for music education: On the music students' journey to becoming well-rounded and responsible artistic citizens, their individual personal musical understanding formed through diverse lived musical experiences can be used by the music educator as the point of departure. A focal point for creating the tertiary music program should be the destination of lifelong engagement in music, musical experiences outside of university and finding their own path to take them into the professional world of music.

**[Abstract:0374]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Virtual learning environment (VLE) integration in music teachers' formation and performance in basic education in the Sobral region: didactic-pedagogical technologies and practices for a human-centered education

**Marco Antonio Toledo Nascimento[1], Marcos André Martins Aristides[1], João Emanuel Benvenuto[1], Regina Márcia Simão Santos[2], Francisco Hebert Lima Vasconcelos[3]**

[1]*Federal University of Ceará at Sobral*
[2]*Federal University in the State of Rio de Janeiro*
[3]*Secretary of Education at Sobral*

This international cooperation project aims to develop significantly the proficiencies of public teachers in the didactic-pedagogical use of digital technologies through online activities of music teaching-learning. In the same way, it aims to develop production skills in basic school students, reading and reception of musical artistic work through the use of technology. Therefore, we propose that the process actors interact in a virtual learning environment geared to support music teaching in basic education, built on practices already in progress, and counting on teachers' contributions. These interactions shall happen in a collaborative way, in the sense that the activities must favor new content production and activities of music teaching and learning in a feedback process and always with the use of digital technologies. It is hoped to identify the factors related to technology use that enhance music teaching and learning in public school classrooms in Sobral and its region. In making reference to the notion of use, we consider that the technological instrument in itself is not determinant in education, but rather its use and the way of using it is. In this way we will also search to identify necessary mechanisms for the technological tool to integrate itself non-invasively into the training process and teaching-learning activities. That is, through the same forms which other tools such as the blackboard, ruler, square, mimeograp etc., were integrated into day-to-day classrooms.

[Abstract:0379]
[Commissions » Research]

## Intercultural Choral Exchanges in South Africa: Exploring Music Teacher Experiences, Understandings and Practices

**Catherine Bennett Walling**

*Frost School of Music, Department of Music Education, University of Miami, Coral Gables, FL*

As the world globalizes and student populations become increasingly diverse, there lies a pressing need for multicultural and intercultural music teacher education. Important questions remain in our field today: how do teachers provide an equitable music education to heterogeneous students, one that is both culturally responsive and relevant in the 21st century? Furthermore, how can music teachers be prepared to be inclusive and adaptable, ready to work in an array of settings? Beyond multicultural units in university courses—including work with culture bearers and artists in residence—research suggests that diverse fieldwork and experiential learning may be key for comprehensive music teacher preparation.

Village Harmony international choir camps provide outstanding opportunities for music educators to immerse themselves in a foreign culture and explore diverse musical traditions. With this in mind, this paper describes the experiences of four American music educators during and after a 3-week Village Harmony choir camp in South Africa. Research questions were as follows: What kind of emergent understandings and practices manifest on a trip of this nature?; and upon returning to work in the United States, how do teachers perceive they have changed personally and professionally?

Data for this case study were collected through 14 interviews, participant observations, and select video recordings. Posteriori word coding and thematic analysis were conducted to illuminate salient concepts. Two months after returning to the United States, participants reported that the camp had influenced them in a variety of meaningful personal and professional ways.

Emergent understandings and practices have been organized under three themes: diverse musicking, privilege and prejudice, and shared experiences. In regard to the diverse musics learned in South Africa, pedagogy received particular emphasis, and each teacher worked through questions of authenticity, transmission, and how to honor multicultural music in their own teaching. Participants also processed important issues of race, their own whiteness and related privilege, and how to address it in their communities at home. The overarching topic of human connection was most prominent throughout the study, as participants reflected regularly on the magnitude of homestay experiences, intercultural choral relationships, and welcoming South African communities. These cultural experiences impacted each teacher in their approaches to community, relationships, and solidarity at home. This presentation will focus on each participant's applications in the United States as well as implications for continued research in intercultural music teacher education.

[Abstract:0380]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Three Contemporary Approaches to Social Justice for the Choral Educator

**Catherine Bennett Walling**

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What does it mean to be a socially just choral educator? Does it mean programming music with a social justice message — spreading hope to those audience members who choose to listen to us sing? Does it mean singing music of other cultures as a declaration that we acknowledge or celebrate diversity? We can and should understand it as much more than this. The purpose of this paper is to discuss varied practices that choral educators can implement in addressing social justice within and beyond classroom walls. I will argue that educational institutions in much of the world today focus too much on the individual as opposed to the collective: on the individual product instead of the collective process. Even music *ensembles* can fail at being truly relational and unified. For those choral educators who appreciate music's ability to break down barriers and build solidarity, it is important to set explicit pedagogical intentions that are communal and *social* in nature—that regard equity, culture and democracy.

It is helpful for choral educators to understand three contemporary approaches to social justice: distributive, cultural and emancipatory. Distributive justice regards equitable distribution of goods, cultural justice requires opposition of cultural dominance and marginalization, and emancipatory justice concerns the empowerment of learners as free and civic agents. For the ethically and globally minded choral educator, all three of these approaches can be carried out within the classroom, in the school at large, as well as in micro and macro community. While one may not be able to put these approaches into action at all levels, it is valuable to see their potential and fulfill what *is possible*.

This presentation will focus primarily on practical suggestions for implementing cultural and emancipatory justice approaches within the choral classroom. Social justice is not something we simply teach or sing *about*, but something the teacher and students have to emulate and *experience with one another*. If we want to see a future that is socially just, students need to experience (choral) communities where social justice is *practiced*. Developing a choral ethos which addresses the question "who are *we*?," selecting music with certain features, and writing lesson objectives and activities in regard to specific choral competencies will be discussed. Although this presentation will feature examples from a choral perspective, all music educators are likely to find this information pertinent.

[Abstract:0382]
[Special Interest Groups (SIGs) » Popular Music Education]

## The Development, Implementation and Operation of two HPME Programs in the United States

**Kat Reinhert**

*The University of Miami, FL USA*

Popular music education programs, specifically those focused on the development of professional musicians and artists, continue to be added to the higher education landscape. Although these programs have existed for over a decade in parts of the United Kingdom, Europe and Australia, they are only now beginning to be more prominently seen in four-year American colleges and universities. Because of this, there is very little information on higher popular music education programs in the United States.

This study explores the creation, implementation and operation of two higher popular music education (HPME) programs focused on the development of professional musicians and artists in the United States. Exploring both the challenges and successes these programs faced upon their entry into the larger university systems and music schools in which they are located, it seeks to provide insight into the philosophies and rationale behind the implementation of these two programs.

Additionally, it examines curricular frameworks; interactions such as social justice and Artistic Citizenship; ideas surrounding authenticity, leadership styles; pedagogical strategies; and resources of space and faculty. Finally, concepts of success as they relate to these HPME programs and their students as well as what affect these programs might have on the larger global musical ecosystem will be discussed.

This is a qualitative multiple case study that involved an iterative process of data collection and analysis was used to develop a theoretical explanation of the design, implementation and operation of these programs using interviews, observations, surveys, written curriculums, reports and documents.

This paper endeavors to add to the larger discussion regarding HPME. It will present insight into the practices, philosophies and resources of these institutions so as to provide information to the individuals already running or contemplating the development of popular music programs within existing higher education musical landscapes.

[Abstract:0384]
[Commissions » Research]

## "Colonial Unknowing" in Cross-cultural Music Education: Arab Students' Perceptions of Western Music Education in the Arabian Gulf

**John Douglas Perkins**

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Contrary to criticisms that the United Arab Emirates (UAE) is "Arab-lite," due to its majority expatriate population, the country may be better described as fertile grounds for cultural hybridity. In tandem with industrial modernization, the concept of "modernization" in UAE higher education is closely linked to attitudes formed during British and French colonial eras. Because these attitudes still exist, the import of Western educators is normative. Due to the West's emphasis on Eurocentric music education, educators with this approach risk entering into colonialist relationships with their Middle Eastern students – often without question.

In this study, I question cross-cultural music education through post-colonial resistance lenses. Music educators must confront "certain discrete ways" in which orientalist and colonialist positions were constructed in our history (Said, 1978, p. 202), including the assertion that colonialism pervades through hybrid global relationships (Bhabha, 2016, p. ix). Educators in cross-cultural relationships must continually resist "colonial unknowing [as] an epistemological counter-formation, which takes shape in reaction to the lived relations and incommensurable knowledges it seeks to render impossible and inconceivable." (Vimalassery, Pegues, and Goldstein, 2017, p. 1042).

Theorists who counter "colonial unknowing" ask what discourse and relationships are possible when we centralize minoritized epistemologies (p. 1043). Toward that end, accessing students' "funds of knowledge" – the experiences and ways of knowing which emerge from the family, faith traditions, neighborhoods, and global communities (Moll, et al, 1992, p 133) – creates new pedagogical centers. Through dialogue and constructive co-learning, such re-centering builds more lasting, equitable spaces.

My research exists in hindsight as a Western expatriate instructor of choral music and Western music theory in the UAE. Through semi-structured interviews with former students, I investigate how they perceived both Western and Eastern pedagogies. By inquiring about students' funds of knowledge, they revealed complex layers of multinational identities as well as insightful comparisons between Arab and Western approaches. Though students did not perceive a dominant Western discourse, they emphasized beliefs that, for instance, Western choral singing was "superior" to Arabic singing.

Their reactions emphasize how even a secondary Arab approach to instruction with a primary Western approach contributes to enduring hegemonic discourses. Apparent, then, is the need for educators to access students' funds of knowledge in order to refute colonial unknowing. Moreover, if Western higher education institutions refuse to engage with indigenous and minoritized epistemologies and decenter Eurocentricism, they risk the "discrete" silencing of both local and global societies.

[Abstract:0386]
[Commissions » Research]

## Study on musical practices in non-institutionalized spaces in Canada and Brazil: first results on the Brazilian case

**Marco Antonio Toledo Nascimento[1], Francis Dubé[2], Adeline Stervinou[1], Zélia Chueke[3], Ana Cristina Tourinho[4], Pedro Rogerio[1], Gabriel Nunes[1], Leandro Serafim[1], Mei Ra St Laurent[2], Christiane Jean[2], Thomas Rieppi[2], Catherine Bouthillette[2]**

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Although music has a positive role on the emotions, communication or social identity of its actors, few studies document this phenomenon and the intercultural relations involved in the processes of these practices, especially in spaces outside of the school context. The studies that are available were made from case studies circumscribed to a precise cultural context without comparing the cultural communities studied among them (Saarikallio, 2012).

Assuming these spaces have certain transversal relations divided by different cultural communities and singularities of each country, the international cooperation project between Brazil and Canada arose, through an interdisciplinary research team, composed of students and researchers from both countries, that aims to study the musical, pedagogical, cultural and social practices of non-institutionalized spaces that use Music Education as a significant factor for human formation and motivation for the social development of young people from social vulnerability communities.

For this, two cases are being analyzed, one in each country, through a new research method to study this specific field, where, even with the effects of globalization, it will respect and value the social and cultural contexts in which these spaces act. For this methodology's development, initially the methodological precepts of Bonde (2011) entitled "health music(k)ing" are being used. The present work aims to discuss the first results from the data collection of the Brazilian case. The design used was the case study, where participant observation, questionnaire and semi-structured interviews were used as instruments of data collection. The data in turn were analyzed from the precepts of health music(k)ing and by a multidisciplinary team in musicology, psychology, ethnomusicology and pedagogy sub-areas. It will also be explained about the organization and work of this large team formed by several researchers from these sub-areas and their tutored students from different levels (from undergraduate and PhD students).

From this initial analysis, we see several changes in how the young participants in the research notice the musical experiences and how they use these experiences in their daily lives. Moreover, it is clear the importance of musical practice in this context and thus, the relevance of these spaces in the communities where these young people are inserted. Thus, we can see the relevance of expanding studies about these spaces and how important they are in the democratization of music teaching in the poorest communities in different countries.

[Abstract:0391]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Knowledge mobilized during a creative music making task – an opportunity for integrated learning

**Sabine Chatelain[1], Marcelo Giglio[2]**

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The aim of this contribution is to identify students' knowledge mobilized during and after a creative music-making task inspired by two abstract paintings. The challenge is to point out musical knowledge 'hidden' in metaphorical expressions. This could foster a deeper understanding between specific music learning and learning in a broader sense.

Learning music is a construction of competencies through specific activities, built on the interaction of procedural and declarative knowledge. Sometimes, the knowledge mobilized appears implicitly through 'metaphorical connections'. During a creative music-making task, students can imagine sounds by a pathway towards reality, connecting different fragments of life and opening different possibilities. Students can make various connections to other fields of experience without linking their music making to theoretical concepts or musical knowledge, but by using their tacit knowledge.

The research question is how the different kinds of knowledge mobilized by the students during a creative music-making task inspired by abstract paintings can be linked to music and transversal learning.

For this study, twenty-nine small groups of students aged from 11 to 15 years old in seven different classes had been observed during a collective music-making task, inspired by two paintings from Klee and Kandinsky. The videos show two specific moments during the lesson. The first of these moments is that of students presenting their final productions to their classmates and teacher. The second moment captured the teacher's talks with his or her students about the composition process and their creation in relation to the abstract painting used. The students' subject-specific and metaphorical expressions are categorized.

The analysis shows the different kinds of students' musical knowledge observed during the two moments mentioned. Some declarative knowledge is mentioned explicitly, like scale, rhythm and timbre or tone (choice of instruments). A kind of procedural knowledge is explained through metaphorical expressions linked to visual elements (the play 'dots' and 'lines') or to other fields of experience (nature, objects) to describe their musical ideas and performances.

The study shows that a part of knowledge that appears through metaphorical connections could contribute to a more holistic music learning. The most important implication of this study is that teachers are invited to take these findings into account in order to foster a broader understanding of music, as connected to other subjects and extra-musical human experiences.

[Abstract:0392]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## The role of the cultural traditions in the Estonian music education: the phenomenon of joint singing

**Inge Raudsepp**

*Foundation Innove, Tallinn, Estonia*

Recent decades have brought about rapid changes in Estonian socio-cultural reality: the process of globalisation has raised the question of how to maintain cultural traditions during these fast processes. In Estonia throughout history an important factor in the development cultural traditions has been joint singing. The phenomenon of joint singing, originating from traditional old folk song and subsequent choral singing, has developed into significant cultural metaphor in Estonia – Song Celebration.

The aim of this study is to analyse phenomena of joint singing and Song Celebrations through a historical, cultural and educational lens.

The subject and references was analysed using a hermeneutic approach, reflected through the focus of culture and education by L. Rauhala, R. McShea, M. J. Taylor, I. Rüütel etc. The drifts of the content and developmental tendencies of joint singing and Youth Song Celebrations during 1962–2017 were investigated by means of comparative analysis.

The study reveals that joint singing, combining past, future and cultural traditions, have an important part in it. In the development of joint singing, the 1930s play an important role: pedagogue and composer, Professor Riho Päts laid the basis for the system of music education in Estonia, popularised the role of joint singing at school and in the Song Celebrations process. Joint singing acquired symbolic status in the period of the Soviet occupation and its role was magnified with Estonia regaining its independence in 1991. In Estonia, general education in schools ensures the sustainability of the joint singing tradition; in Estonian education and cultural policies, music education has a strong and steady position in the national curricula. The phenomenon of joint singing works through the common repertoire, choirs and through our Song Celebrations.

The study reveals that joint singing, which is simultaneously forward-looking and retrospective, thus combining the past and the future, still plays as a significant part in the cultural traditions of Estonia.

[Abstract:0393]
[Special Interest Groups (SIGs) » Music Technology]

## The SoundLAB Technology for Stimulating Musical Creativity

**Anouk Diepenbroek**[1], **Michel Hogenes**[2]

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Music technology and its applications are developing at a high pace. However, many of these developments are not visible to and/or accessible for children. In Dutch music schools, children learn to play the guitar, piano or saz. They seldom learn how to use equipment that DJs and laptop artists use, although electronic music has been around for at least 30 years. Research has shown music composition and music production are meaningful for children and young people. It also contributes to their musical development. These were reasons to ask designers and inventors of music instruments to develop a whole new and unique collection of 100 unexpected and surprising electronic musical instruments.

Most of the instruments are based on new technologies like sensor technology, electroacoustic devices, modular synthesizers, digital technology and instruments from Maker Culture. The collection was completed with additional relatively unknown acoustic instruments from parts all over the world. All instruments have in common that they are kid proof and easy to play, but at the same time hard to master. This means that all instruments are challenging in different levels.

The instruments are used in workshops for children, teenagers, adults and elderly people to explore sounds and new instruments and make new compositions together as a group. It is not necessary to read musical scores or have experience with musical instruments. In the workshops and with these instruments, everybody can make music. This is a unique approach to music education, because new instruments and technologies are combined with exploring sounds and composing creative music. Both pupils and teachers find this approach inspiring. Every participant starts at the same level in exploring the instruments and sounds. Making music together is for a lot of people one of the most fun aspects of making music, and with these instruments, this is possible for people who don't already have experience in playing an instrument.

The SoundLAB has put together a unique collection of unexpected musical instruments, based and new music technologies. The instruments are kid proof and easy to play, and inspire children, teenagers and adults to make music together and create new compositions. By composing one's own music people develop more skills then in a reproductive way of music education.

By using new developed music instruments in workshops, children, teenagers and adults are inspired to make music together. They can experience unknown possibilities by exploring new musical instruments and new sounds.

[Abstract:0397]
[Commissions » Community Music Activity (CMA)]

## The Big Show

**Peter Moser**

*Individual*

A musical analysis of a huge Music Education Hub showcase in Lancashire that demonstrates how community music and music service sectors can work together creatively and inclusively.

"Although I think I understood musical inclusiveness in theory, the show was a masterclass in how fantastic and moving it can be in practice. Please do pass on to everyone in the organisation how inspiring and fun the mix of originality, excellence and inclusiveness was." Trustee from Youth Music – a lottery distributor.

More Music is one of the key community music and education charities in the UK and works with Lancashire Music Service to drive the work of the Lancashire Music Hub – one of the 124 hubs that are delivering the National Plan for Music Education.

At ISME 2014 in Brazil, I gave a paper 'The New World ' on the exciting new future that these Hubs could be bringing to music education in the UK. At ISME 2016 in Glasgow, I convened a symposium that considered key issues around inclusion and partnership in the Music Hub world. For ISME 2018 I will focus on the music itself and by looking at the creative process that developed the 90 minutes of musicmaking, show how the formal and informal sectors can learn from each other and work well together. This presentation will draw on case studies of young people, evaluations from musicians as well as musical analysis of the pieces themselves.

On June 28th 2017, 1100 young people performed in the Guildhall Preston. They were drawn from schools, county ensembles and community projects across Lancashire and represented the diversity of the countys population. The music included pieces by Elgar and Britten, regional folk songs, electronic pieces, a brass band march and a bhangra tune, original compositions, songs and improvisations. The creative team included members of both organisations and a group of young musicians were involved in the composition process.

The development of the music education hubs in the UK is:

- challenging the status quo
- developing the workforce
- innovating with new ensembles, digital platforms and new programmes
- giving voice to young people though a variety of youth leadership projects

There is much to share with the international community of music education and the Big Show enables us to concisely sum up key aspects of good partnership and creative development.

[Abstract:0398]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Choral singing as an aid to vocabulary development in young English learners and speakers

**Simone Avis Richardson**

*Education Queensland*

The correlation between reading comprehension and vocabulary size has long been known, but with recent evidence suggesting that it is lexical knowledge that leads to better reading comprehension, vocabulary development has become a cross-curricula priority in Australian schools.

The present study asks whether formal choral singing could be a pathway to vocabulary development among primary school students, and examines the conditions under which vocabulary learning through this medium can be maximised.

A Word Associates Format style test was administered to 108 Year 3 students to measure their understanding of 11 words. These students were then taught a song which used these words. The song was taught on four occasions, each one week apart, under three differing conditions. The first group was taught the song with no explanation of the song's content or words. The second group was taught the song with a brief statement of it's overall content but with no explanation of the meaning of individual words. The third group received unobtrusive "in flight" definitions of the 11 words and were also told the overall story of the song.

Immediately after the teaching period, the students were retested on their understanding of the 11 target words. Three weeks later, they were again retested to discern whether vocabulary gains were enduring.

Children in all three experimental groups made significant gains from the pre-test to the first post test, with the students who received the word explanations (group 3) showing the greatest improvement. In the second retest, all groups demonstrated further significant improvements in vocabulary knowledge, showing that vocabulary gains through singing are not only enduring, but also continuing.

The findings of this study are consistent with evidence from reading studies that show that children learn vocabulary incidentally through repeated exposure to words they encounter in meaningful contexts and that learning is enhanced when explicit "in flight" teaching on the meaning of words is added. The present study demonstrates that choral singing is a meaningful context in which children can implicitly develop their understanding of words and this has implications for school administrators and curriculum supervisors. In an age of competing demands for time and funding, the role of singing in schools should not be underestimated. An investment in a choral program will reap rewards far beyond the music classroom. Choir ought never be seen as a distraction, but as part of the core business of the school.

[Abstract:0399]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Back to the Village for Cultural Emancipation and Relevance: The Case of the Mbira Centre of Zimbabwe

**Bridget Chinouriri**

*Dr Bridget Chinouriri University of Zimbabwe, Department of African Languages and Literature, Ethnomusicology section*

The best way to preserve the musical arts of any society would be by integrating them into the school curriculum, enabling schools to act as agencies for transferring the culture of the society from one generation to the next. Oral tradition methods of learning such as observation and imitation, rote methods and others help in achieving this. The aim of this study is to draw resources from within one's culture and later on, learn the music of other cultures. Subscribing to 'from the known to the unknown' philosophy, or 'the intercultural approach' this article advocates for the application and syncretisation of the ready-made cultural knowledge systems and those of further afield in music education.

Indigenous musical arts must be studied and taught as Africa's heritage that must be availed to every African child as a cultural right. Thus, the cultural traditions are resuscitated while on the other hand being preserved for now and for posterity. One principle underpinning the curriculum is respect/ubuntu, unhu/vumunhu, one of the aims is to create an awareness of heritage, history, culture and traditions. Unhu/ubuntu/vumunhu epitomises universal human interdependence, solidarity humanness and sense of communality in African societies. This can be achieved through the process of 'musical enculturation', the process that leads individuals to embrace the music traditions of their culture as something truly belonging to them. This process is a form of music education that society must desire more exposure and association with the musical traditions.

This paper focuses on the inclusion of the traditional religious mbira dzavadzimu (of the ancestors) music and instrument, a crucial part of the intangible cultural heritage of the Shona society of Zimbabwe. In other words the mbira instrument's sacredness will be maintained but demystified as well as part of a heritage that students can learn and draw from. The case study is the Mbira Centre of Zimbabwe, an organisation whose mandate is to revisit the 'village informal music' basics for today's music education. The Mbira Centre donates the instruments to schools thus helping to perpetuate the cultural emancipation and relevance of cultural heritage. The implication of this study is therefore, augment the new musical arts curriculum that the Ministry of Education has implemented recently. This will help create a student or learner who automatically employs oneself using his/hers expertise to earn a living. Such students will be grounded in their own indigenous musical knowledge systems of society.

[Abstract:0400]
[Commissions » Forum for Instrumental and Vocal Pedago]

## 'Investigating the advantages and values of studio piano lessons from parents, students and teachers in the Malaysian context.'

**Beatrice Siew Yong Cheah**

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Background: The paper investigates the perceptions of the benefits of learning the piano in Malaysia from the perspectives of parents, students and teachers.

Research aims: The research aims of this paper are to discover from parents their reasons for sending their children to piano lessons, from students their experiences of piano lessons, and from teachers their beliefs of the values of piano lessons. The paper will include a discussion of the context of the music culture of Kuala Lumpur, piano studio teaching, musical benefits, on parents, students and teachers, external music exams, how making music stimulates our senses, the acquisition of musical skills, the understanding of signs and symbols, attentive listening, and about other musical benefits such as music and intelligence, music and emotions, physical and psychological benefits, music and the brain, music therapy, health, healing and mental benefits. This paper is built from the researcher's project entitled, 'The benefits of learning the piano from the perspectives of parents, students and teachers in Kuala Lumpur, Malaysia.'

Methods: Qualitative methods were used in the research project, involving 60 parents, 60 students and 60 teachers for surveys, and for interviews 10 parents, 10 students and 10 teachers. Two kinds of sampling were used for both surveys and interviews. Surveys comprised of five methods of data collection and for interviews three different methods were used. Questionnaires and interview questions for the three groups of participants comprised of semi-structured and open questions. Qualtrics, a survey software was used to collect and analyse the survey data. Data from interviews were transcribed and analysed.

Results summary: Findings from surveys and interviews and results from parents, students and teachers on their different perspectives on the advantages and values on piano lessons in Kuala Lumpur, Malaysia, will be discussed.

Conclusions and implications: The conclusion will inform the overall findings and results from the surveys and interviews from the three groups of participants. Suggestions from participants on improving the situation in piano teaching and learning in Malaysia will be considered.

[Abstract:0401]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Singing Communities: Nurturing Singing Cultures in Primary Schools

**Te Oti Rakena**

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Singing activities feature prominently in a wealth of recent international studies into the neurosciences and music, physical and psychological health and wellbeing, social skill development and social inclusion, and cognitive development. The life-long appreciation of music can be severely disrupted if early educational experiences of musicking are tainted. This paper looks at the impact of singing on the learning cultures of New Zealand primary schools. There has never been a rigorous and comprehensive study focussed on singing in New Zealand primary schools, a critical stage in the development of a student's attitude to music and future opinions and participation in music. Researchers who work in the area of vocal performance and choral performance studies, conducted a survey aimed at collating relevant baseline data on a national level. The survey, The "State of Singing in Primary Schools" revealed the value primary school educators ascribe to this component of the learning culture and some of the obstacles they struggle with in creating, sustaining, and maintaining singing programmes. Rather than entering the debate on the benefits and effectiveness of an arts-integrated curriculum the survey sought to understand the current issues primary school teachers face in presenting music programmes and begin to look for potential solutions.

The study used the National Survey Methodology as a model, a method that has been employed by the New Zealand Council for Educational Research to survey primary schools since 1989. The model uses a stratified sample survey approach to draw a random sample of schools for the survey and uses the data from the New Zealand Ministry of Education Directory of Schools, a public document, to create a sample frame and stratified sampling matrix based on school size and socio-economic decile. The central findings of this study provide a contemporary snapshot of the contexts in which primary school teachers work and allowed the researchers to understand the challenges this education sector face through governmental policy changes and shifts in strategic educational objectives. From the data gathered in this project, primary school teachers want to be enabled as singing facilitators, enable students as singing leaders, need regular professional development and more stimulating resources, and want to change the culture of student teaching to ensure that future teachers understand linkages between the arts and particularly singing in the acquiring and sustaining of key academic competencies.

[Abstract:0403]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Imagining new possibilities for classroom Music Education: Reflecting about children's perspectives on their experiences with an interactive sound installation in a Portuguese Museum

**Ana Luísa Veloso**

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This paper aims at further understanding possible synergies that might be established between the practices and ways of thinking developed by artists and musicians working in informal and non-formal contexts, and the work developed by teachers in schools. It does so by reflecting on children's and teacher's perspectives and feelings about their experience with INsono - an interactive sound installation and sensory journey/workshop, created by experimental and community musicians at the request of the educational service of a Portuguese museum.

Drawing on the premises of Narrative Inquiry, the paper emerges as a co-construction of shared experiences, as a collaborative endeavor for meaning making where research is presented, as much as possible, in ways that might resemble the subjectivities and myriad voices that emerged in this specific context.

Data was collected during the period of one month through non-interventionist observation, field notes, individual semi-structured interviews to teachers, and group semi-structured interviews to children. All children were age between 5 and 8 years old and participated in the sound installation in groups of no more than 15.

Findings reveal that both children and their teachers felt deeply embraced by a sense of curiosity, surprise and wonder throughout the entire journey, highlighting the potential of environmental sounds and soundscapes to engage children in creative music making. Findings also emphasize a strong impulse felt by children to step in towards INsono, touching its materials and instruments, interacting with them physically, emotionally and musically, actively participating in the construction of the music being created. Moreover, when asked about possible modifications for INsono, children seemed to enter in an imaginative soundscape where all sounds and ways of interacting with them seemed possible.

In this paper I look to the voices of children and their teachers about what they felt and thought when interacting with INsono, in the search for new insights that might help music teachers and researchers to further understand what motivates, challenges and engages children when they are interacting with sounds and music. I also point out possible connections between informal learning pedagogy and musical settings related to experimental music, and that incorporate some of the characteristics of the creative music in education movement that flourished during the 60s and 70s. Finally, I reflect about possible implications for the development of pedagogies within the Music Education classroom.

[Abstract:0407]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Teaching and learning Cantonese Operatic Singing in higher education and community in Hong Kong: Two case studies

**Bo-Wah Leung**

*The Education University of Hong Kong*

Cantonese opera is a representative Chinese opera genre popular in the Guangdong province including Hong Kong. Similar to other Chinese operas, Cantonese opera requires the artists to master four skills, namely, singing, reciting, acting, and gymnastic fighting. Among all, singing is the most critical skill that artists must achieve well. Traditionally, teaching and learning the genre in order to become professional artists relied on apprenticeship and oral tradition. Along with the economic development in recent decades, apprenticeship has been fading out while a new bachelor degree program has been developed in Hong Kong for training professional artists. Secondary graduates were recruited to study for a four-year programme to learn about all the skills required.

On the other hand, many amateurs are learning Cantonese operatic singing in the community with private tutors. Apart from performing on stage, Cantonese opera can be realized by merely singing without any acting and costume. This practice has been ongoing since early 20th century when some singing artists performed at restaurants and made audio recordings. Affected by this practice, many Cantonese opera lovers in Hong Kong are involved in learning Cantonese operatic singing at different contexts. Some tutors rent community centres to offer collective classes to teach singing. Nevertheless, there is no formal research on how the tertiary students and amateur singers learn in different contexts.

This study aims to examine the pedagogy of Cantonese Operatic Singing (COS) in two different contexts, namely, a tertiary institution offering a degree program and a community singing class for amateurs. A qualitative approach is used to examine how the students learn and how the tutors teach Cantonese operas singing. A number of non-participant observations were collected after which semi-structured interviews were undertaken in order to document and understand the philosophy, rationale, practice and effectiveness of learning and teaching. The results may provide an insight on the quality of teaching and learning the genre in these two contrasting contexts, while implications on how to improve learning effectiveness may be provided.

[Abstract:0408]
[Commissions » Research]

## Cross-cultural collaborations with the Kronos Quartet

**Amanda Bayley**

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Consideration of three case studies reveals some of the ways musicians learn from and with each other in cross-cultural rehearsal settings. The creative and interactive processes that take place between members of the Kronos Quartet and musicians from non-Western traditions embrace unusual and unpredictable combinations of notated and improvised approaches to composition, rehearsal and performance.

One of the case studies is based on evidence from primary source materials collected during a two-week fieldwork trip to San Francisco in June 2013, featuring a new work by Ukrainian singer and ethnomusicologist Mariana Sadovska entitled *Chernobyl. The Harvest*. Participant–observer methods were used to collect and examine data from rehearsals, as well as interviews with the musicians that enabled them to present their own perspectives on and approaches to their music-making. Two other case studies are based on secondary source materials from the *Rainbow* album (DVD, 2010) documenting the Quartet's collaborations in 2008 with the renowned Azerbaijani vocalist Alim Qasimov (and two members of his ensemble) and Afghan rubab virtuoso Homayun Sakhi.

Examples of Kronos rehearsing with these musicians will illustrate how Western conventional roles of composer and performer become blurred when musicians work together across cultural boundaries. For example, the reliance on notation for some musicians but not for others creates a tension when the members of the Kronos Quartet cannot readily accommodate Qasimov's instinctive singing and playing. Ethnographic research including observations of rehearsals and interviews with the musicians helps to answer questions regarding roles and responsibilities, the distribution of creativity in rehearsal, and the way composition, performance and improvisation are defined and re-defined in this context. The relationship between notation and sound that lies at the heart of each collaboration, determines the nature of the creative processes and therefore has significant implications for learning in a rehearsal context.

[Abstract:0409]
[Commissions » Community Music Activity (CMA)]

## Coorie Doon: songwriting in paediatric palliative care

**Jill Morgan, Rachel Drury**

*Royal Conservatoire of Scotland*

Coorie Doon is the title of a partnership songwriting project between Enterprise Music Scotland (EMS) and Children's Hospices Association Scotland (CHAS) which involved professional musicians working with a group of parents whose children suffer from life limiting conditions. The study was situated within the increasingly popular fields of community music practice, and music in health and wellbeing in which practitioners are continuously developing new approaches, including improvisation and songwriting. Existing research reveals the positive benefits of engagement in the songwriting process which includes enhanced self-confidence, telling the individual's story, externalisation of emotions and the development of a sense of self.

The aims of the Coorie Doon study were to explore parental feelings in creating a song about their child, the potential benefits that this form of project can bring to a children's hospice, and how music can be used as a means of alternative communication, expression and memory-making. The songwriting workshop took place at Rachel House children's hospice in Kinross (Scotland) over a period of five days whilst the families were in residence within this respite community setting. Parents were selected through purposive sampling and full ethical procedures were addressed. A composer, writer and two musicians worked with the participants at intervals during this time in addressing aspects of lyric writing and musical composition. Final versions of the songs were subsequently recorded and uploaded to Soundcloud and performed at a sharing event for friends and families.

Qualitative data to explore parents' views about the project were sourced through interviews held approximately two months later and obtained by means of semi-structured interview procedures. As the study aimed to explore perceptions and thoughts on the songwriting process, topics included emotions and feelings, challenges, sharing and use of the song now and in the future. Analysis of the narratives suggested a sense of community and family togetherness, memory making, communication and thoughts of the future intermingled with the emotional challenges of producing a highly personal song about a child in palliative care. Positive engagement with the professional team was also highlighted as an extremely powerful outcome. All of the parents felt that the songwriting process had been a valuable experience and that it should be repeated so that others might benefit. They did however suggest that for future projects a change needed to be made to ease the initial lyric writing stage by providing previously composed songs as examples.

[Abstract:0411]
[Commissions » Research]

## Hidden elitism: the consequences of discourse of free choice in music education

**Lauri Vakeva[1], Heidi Westerlund[1], Leena Ilmola Sheppard[2]**

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This paper presents a theoretical analysis of elitism as a power structure. By using Finnish Floora project as a case, we apply systems analysis to identify the relationships between the discourse of free choice and hidden elitist power structure in music education. While sociology has offered a basis for examining elitist structuring of policies and practices, we argue that there is a need for a more holistic framework. By "systems analysis" we refer to a qualitative approach that helps to understand music education as a social system and as a complex configuration of structures and processes where the system's purpose regulates its functions and makes them meaningful in a given social setting through discourse.

We aim to describe the power dynamics within music education and, more specifically, to analyse how the ideal of free choice—that people are fundamentally free to choose to study music when they want—can prevent music educators from identifying cultural, social, and economic mechanisms that condition the choices of service users. Paradoxically, then, free choice can be seen both as a democratic principle and as a discursive mechanism that at the same time may restrict our visions of how equality can be enacted in music education. In turn, elitism can be seen as a power structure that justifies music education as if it would be accessible to all on an equal basis, while at the same time the structure ignores how the aspirations and capabilities of subjects, and indeed their choices, are socio-culturally and economically conditioned.

Our analysis shows that justification of music education institutions as social systems may be based on postulation of free choice as a premise that all people are capable of making autonomous choices instead of seeing these choices as being conditioned by social, cultural and economic factors. Moreover, maintenance of the boundaries of existing social systems can be seen as mechanisms that produce asymmetries in the distribution of power that supports inequality. Based on our case it can be argued that music educators can act as "brokers" and "boundary spanners" between social systems, opening up new possibilities to contest prevailing discourses, and, thus, to transgress hidden elitist structures.

This study is part of the ArtsEqual project, funded by the Academy of Finland's Strategic Research Council from its Equality in Society programme (project no. 293199).

[Abstract:0413]
[Commissions » Community Music Activity (CMA)]

## Collaborative Partnerships and Social Networking: Ethical Considerations for Music Education

**Yaroslav Senyshyn**

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Collaborative partnerships that utilize social networking platforms amongst students and teachers alike create important ethical considerations for music education. Particularly speaking, reference is made to social media defined by social platforms such as YouTube, Facebook, LinkedIn and Twitter. Although in many senses, there has always been 'social networking' since the beginning of human existence, the nature of ubiquitous technological social media has created an important conceptual ethos that should be continuously analysed for its impact on music education. Although there is a history of thinking that reflects a phenomenological approach to technology going back to Heidegger (in the 1950s and forty to fifty years later with the conceptual thought of Borgmann and Dreyfus), much has happened since those days that calls for an ethic (sometimes referred to as a meta-ethic) of social networking beyond these early pioneers and their arguably justified preoccupation with the situational and time-related implications of identity, being, risk, privacy and even death as already actualized in the lingering facets of a permanent and thus non-changeable and even indestructible Facebook. Such notions are actually possible and existent in an everlasting theoretical and practical cyber-time. As one moves conceptually to the present day and ethical implications for music education, it can be argued that social networking and phenomenological frameworks such as SNS (Social Networking Services) can act as both a positive educational experience for pursuing the good in terms of collaboration, forming partnerships, friendships, democratic classrooms, language games and a highly negative one in its 'ability' to distract, alienate, corporatize and cyber-bully both students and teachers alike. It is possible that what is needed is a blend of traditional and other ethical structures to help our teachers and students utilize the good and cope with the not-so-good in music education arising from such notions as SNS and others. In this regard Brey's (2000) interdisciplinary and thus encompassing notion of "disclosive ethics" and how it impacts music education is useful for an understanding of the meta-ethical implications of social networking for music education.

[Abstract:0415]
[Commissions » Research]

## Music Teacher Motivation and Satisfaction: Cross-cultural Comparison of Australia and the United States

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The purpose of this research is to compare perspectives on motivation and satisfaction in teaching music between in-service music teachers from Australia and the United States. Music teachers currently teaching in preschool through 12th grade (P-12) public and private schools in Australia (n= 88) and the United Sates (n=476) completed a web-based survey following an emailed invitation. Results indicate that music teachers from both countries described similar motivation, satisfaction, and commitment to the profession. Few differences were noted between the two groups of teachers despite distinctions in their culture and music education systems. Most respondents expressed satisfaction in their decision to become a music teacher, and most plan to continue teaching until retirement. Most respondents chose "enjoyment of music and teaching" as the primary reason for their decision to teach music, and "student growth and success" as the primary reason they continue to teach music. Most respondents decided to become a music teacher during high school and their career choice was most influenced by their school music teachers. Challenges in teaching music were prioritized similarly by respondents from both countries. Most respondents indicated positive perceptions of their teaching abilities as rated by students, administration, and self. Differences between Australian and American respondents were revealed in their perception of student ratings and the characteristics perceived to be most important to student success in future music experiences. Findings revealed that music teachers in this study were more comparable than different, and showed that music education was a meaningful, rewarding, and enjoyable career for most Australian and American respondents.

[Abstract:0418]
[Commissions » Education of the Professional Musician (CEPROM)]

## Dialogic Learning in Global Music: perspectives of a Nepali student and a Finnish teacher at the University of the Arts Helsinki, Finland

**Katja Thomson**[1], **Prem Gurung**[2]

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The pluralist societies of the globalised and multicultural reality we live in call for music practitioners with intercultural competences. In response, higher music education institutions need to establish how they define, teach and nurture these skills. One perspective is offered by the Global Music programme at the Sibelius Academy, University of the Arts Helsinki, with the aim of educating musicians with strong individual and collaborative skills in a transcultural context. This presentation discusses the aims and practices of the programme through the experiences of a Nepalese masters' student and a Finnish practitioner-researcher, who teaches global music pedagogy as part of the programme. For Prem Gurung, a musician, teacher and researcher from Nepal, the Global Music masters degree is an extension of being a participant in the international Global Visions project, co-developing intercultural music teacher education in Finland, Israel and Nepal. Interested in combining performance practice, teaching and research, Prem is developing competencies for the emerging music education field in his home country of Nepal. As a Global Music masters degree student, he continues to expand and deepen his skills as a music practitioner and researcher. He can also be seen as an activist teacher, dealing with issues of diversity, access and social justice in the region he grew up in.

Many students in the Global Music programme have acquired their musical knowledge and instrumental skills through a traditional master-apprenticeship model. While the significance and value of musical traditions remains undisputed, the Global Music programme provides tools for reviving and renewing these traditions, as well as developing new music through collaboration. Dialogic learning, the quality of interaction, and collective creativity are emphasised throughout the studies. The programme challenges the students to view professional musicianship from a variety of global perspectives and build a socio-musical dialogue between different musical traditions and cultural backgrounds. Underpinned by the idea that higher music education must be tailored to respond to local and global issues alike, the Global Music programme takes a strong socially-engaged stance. These values are reflected in Prem's fieldwork project, which he will be carrying out in Nepal as part of his studies.

This presentation has been undertaken as part of the Global Visions through Mobilizing Networks project funded by the Academy of Finland (project no. 286162) and the ArtsEqual project funded by the Academy of Finland's Strategic Research Council (project no. 293199).

[Abstract:0420]
[Commissions » Community Music Activity (CMA)]

## Building social capital through music participation: A case of a female dapha/bhajan ensemble

**Riju Tuladhar**

*Nepal Music Center, Kathmandu, Nepal*

Nepal, a heterogeneous country with more than 120 ethnic groups, has been labelled one of the most gender unequal countries in South Asia. This is also seen in musical contexts, such as in those of the native peoples of the Kathmandu valley, the Newar community. The Newars are a broad group of various ethnicities, races, castes and religions. However, most Newari women are afforded few opportunities for decision making, with all financial and other important decisions typically made my the oldest male in the family unit. This situation can also be seen in music-making, with women excluded from many musical contexts. In this presentation, I explore the roles that musical performance and education might play in enhancing Newari women's social capital.

I report the findings of a recent case study conducted of an all-female, voluntary, Dapha/Bhajan ensemble, established by one male Newari music educator in 2014. As an ensemble usually reserved for men, Dapha/Bhajan is one of the oldest surviving devotional musics of Nepal dating as far back as the 16th Century. The ensemble includes 34 women - all of whom had never received any prior music training, only four of whom were literate, and none of them possessed any kind of educational degree. The focus of this study was particularly on the women's participation in two large-scale performance events outside of their community surroundings, and how these events affected how they see and feel about themselves in relation to their communities.

Through interviews conducted with 12 women, this study found that the women reported an increase in their self-confidence as well as a sense of expanding their musical and social horizons. Socially, the women reported that they felt more supported by others in their social networks, and more ability to participate in political and social decision making. Understanding this in terms of social capital as articulated by Coleman and Putnam, music-making may be a vehicle for social mobility and female empowerment. Considering the future of Nepali society and the emerging school music education system, music-making thus holds important potentials for a more gender-equal society.

This presentation has been undertaken as part of the Global Visions through Mobilizing Networks: Co-developing Intercultural Music Teacher Education in Nepal, Finland, and Israel 2015 - 2019 project, funded by the Academy of Finland (project no. 286162).

[Abstract:0421]
[Special Interest Groups (SIGs) » Popular Music Education]

## Peer Teaching and Learning In a Nepali Rock Band

**John Shrestha**

*Nepal Music Center Trust,Kathmandu,Nepal*

It has been stated that peer learning ought to be a continuous part of the learning process, as a strategy to encourage learners of different ages and levels to work together. This collaborative approach is perhaps particularly important in contexts where deeply rooted societal hierarchies also shape teaching and learning in music education, such as Nepal. For example, social status and caste structures can also be seen in educational contexts, and there is a large gap in power relations between teachers and students. In considering how to further equality and participation in such stratified contexts, the aim of the study reported in this presentation was to investigate peer teaching and learning in one Nepali rock band, considering this case as holding potential insights also for formal music education.

The data for this study was collected through interviews with four members of a successful Nepali rock band, of which the researcher is also a member. Interviews addressed musicians' past and present experiences as musicians and their working methods in the group. A thematic analysis found that the most important features identified by these musicians were: originality, teaching and learning within the band, individual responsibility and contribution, and leadership. Understood through Folkestad's (2006) descriptions of informal and formal learning as a continuum, this study noted that in various peer learning situations, both formal and informal learning was taking place.

This study suggests that new ways of musical learning can be developed through combining the features and qualities of both formal settings and informal practices, through an emphasis of peer learning. Including exercises of collaborative learning, such as peer review, peer teaching, group interactions and collaborative composing, shared repertoires of musical communication and understanding were developed. This suggests that peer learning did not only benefit individuals' musicianship, but the band as a whole. Thus, extrapolating to the emerging field of formal Nepali music education, peer teaching and learning may promote active learning, reinforce learning by instructing others, and allow for a richer understanding among group members. Furthermore, peer learning might be one route to addressing broader social inequalities in Nepal.

This presentation has been undertaken as part of the Global Visions through Mobilising Networks: Co-developing Intercultural Music Teacher Education in Nepal, Finland, and Israel 2015 - 2019 project funded by the Academy of Finland (project no. 286162).

[Abstract:0422]
[Special Interest Groups (SIGs) » Music Technology]

## Countering inequality in Nepali music education

**Iman Bikram Shah**

*Nepal Music Center, Kathmandu, Nepal*

Gender inequality is deeply embedded in many Nepali cultural practices. Many young women do not continue studies after compulsory high school, and are excluded from music-making, as traditions intermingle with religious, spiritual or cultural beliefs. In recent years, the Government of Nepal has implemented a number of school education reforms in an attempt to address inequality. As part of this, music has been introduced as a major high school subject for the first time. At present, only one music institution offers these studies, as part of which, Music Technology is a compulsory subject. In this presentation, I report a recent case study of my own classroom, to explore how these music technology classes might address gender inequality as it is manifest in music education contexts, but also in broader Nepali society.

Interviews were conducted with two female students participating in my music technology class, aiming to understand their experiences of inequality, but also consider how teachers can address these challenges. As described in Putnam's theory of the 'opportunity gap', students' success is often determined by what happens to students outside of formal education. These two students represented disadvantaged backgrounds for a number of reasons. Firstly, political instability has resulted in uneven access to even basic necessities, often meaning that music education and music technology is reserved for the privileged. Secondly, deep-seated gender inequalities with regards to who is able to participate in music-making in Nepal often restricts female access to music education. Thirdly, gender inequalities in music technology have been well researched internationally. Finally, the two students participating in this study were so-called 'rescued' children, and had experienced the loss of family members or were put up for adoption due to extremely difficult socio-economic family situations.

Data analysis found that peer learning, the classroom environment, and access to music technology equipment outside of class hours were all important factors in supporting students' learning. Based on these findings, I argue that accessibility is perhaps even more important than gender, and through focusing on ensuring that all students have access to the necessary resources, the teacher can support equality within, and beyond, the classroom.

This presentation has been undertaken as part of the Global Visions through Mobilizing Networks: Co-developing Intercultural Music Teacher Education in Nepal, Finland, and Israel 2015 - 2019 project funded by the Academy of Finland (project no. 286162).

[Abstract:0425]
[Commissions » Community Music Activity (CMA)]

## Volunteering for democracy in Nepali extracurricular music education

**Kushal Karki**

*Individual, Kathmandu, Nepal.*

With music lessons absent from many schools' curricula, and private tuition out of financial reach for many families, many Nepali children and young people access music education through projects led by voluntary teachers. These volunteer-led projects often work in collaboration with local schools, negotiating free tuition for students in need. As such, these projects often create opportunities for children to not only learn music, but have access to an education that would otherwise be unattainable for many.

In this presentation, I ask: why do Nepali music teachers volunteer their time and effort in such projects? I report a recent study conducted with three music teachers working as part of one volunteer project of which I am also a part. Most of the teachers had not been formally trained in music education, or music, but started to work in this program after having some experience as performing musicians.

Analysis of interviews that were conducted with these three teachers suggested that all were committed to a democratic view of music education and broader society, where individuals could participate and have agency with regards to their own lives. However, teachers also described a number of challenges, including the availability of resources, abilities in short and long term planning, sustainability, and frustration at their own lack of pedagogical training. These challenges were not only described as negatives though, also driving teachers to be creative, and experiment with new approaches to teaching and learning. In other words, when teachers faced unexpected situations, it furthered their own problem-solving and learning.

Understanding these volunteer-teachers' work as a form of activism, this study suggests that the underlying beliefs and values of teachers do not only inform their own work as teachers, but are connected to their hopes for wider society. In this presentation, I argue that the commitment and creativity described are essential components of cultivating professionalism in Nepali music education. Through teachers' own openness to creativity and learning, music teaching also has the potential to further democracy in broader society.

This presentation has been undertaken as part of the Global Visions through Mobilizing Networks: Co-developing Intercultural Music Teacher Education in Nepal, Finland, and Israel 2015 - 2019 project, funded by the Academy of Finland (project no. 286162).

[Abstract:0428]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Journeying through the disruption of cultural hegemony: a new materialist understanding of inter- and trans-disciplinary creativities at the core of music and sound art education

**Pamela Burnard**

*Department of Education, Cambridge University, England*

Inter- and trans-disciplinary creativities are complex and contested, provocative and stimulating. On the one hand, transdisciplinarity (e.g. STEAM education) builds upon the economic drivers which characterise STEM, an alignment of disciplinary areas that have greatest impact on a developed country's Gross Domestic Product (GDP). On the other hand, the addition of the arts, particularly music and sound arts, may point to the recovery of educational aims and purposes which exceed the economic agenda, for example by embracing social inclusion, community participation, sustainability agendas and the life-changing qualities of disrupting the cultural hegemony of music.

Central to understanding alternative educational opportunities offered by STEAM is the interrogation of the epistemological status of the Arts in relation to STEM subjects: the term 'art' or 'arts' may refer, as with music and sound arts, for example, to the arts as realms/domains of knowledge, such as the humanities and social science disciplines, or to different ways of knowing and experiencing the world, enabled by specific art forms, practices, creativities or even pedagogies which journey through music. In the face of such variety and possibilities, STEAM is a portmanteau term, hosting approaches which originate from different reconfigurations or iterative reconfiguring of disciplinary relationships, interdisciplinary and/or transdisciplinary conceptions of the subject.

Diverse creativities (or new forms of authorship) underscore radical reform of music and sound art education has to do with this summary of ideas which include: (a) adapting certain kinds of social and cultural practices and uses of language; (b) tapping into the unique capabilities – as new forms – of music and sound art arise from the intra-action (and dialogue) between disciplines; and (c) drawing on practices of inter- and trans-disciplinarity as a series of multiple becomings set within our music and sound art assemblages – both intrinsic and extrinsic – as human beings. Radically changing music and sound art education practices, as with our study of and intra-action with them in our life's journeying, depends upon our understanding of how human-nonhuman interaction, along with new materialist theory of resistance, lies at the core of our life's journey through music.

Using illustrative cases of recent (i) STEM-to-STEAM (ii) eco-arts; and (iii) arts-based-research-as-practice projects, various configurations of new and emergent forms of music and sound art education will be explored and critiqued. In doing so, this paper offers a fresh and theoretically engaged, uniquely conceptualized perspective on diverse creativities as pedagogical.

[Abstract:0429]
[Commissions » Research]

## Music education in a progressive pedagogical movement: a reading of *La Nouvelle Éducation*

**Tamya De Oliveira Ramos Moreira**

*University of São Paulo, Brazil. Université Paris 8, France.*

This work intends to present some preliminary results of PhD research in progress since 2015, whose general subject is music education among some pedagogical movements in the early 20th century. The period between two world wars was very intense in the pedagogical field. In a context composed by pacifist ideas, deep political and economics changes, an intense development of experimental research in psychology, the spread of the public educational systems, among others characteristics, a large number of pedagogical movements had arisen around the world. Beyond the particularities of each movement, there are some common recognisable trends, such as the valorisation of children's free and creative activity, the experimental approach in methodology, constant discussions on curriculum and materials, and, above all, the denouncement of failure of and an engagement against something that referred to as "traditional education". The work developed by John Dewey in USA, Maria Montessori, Célestin Freinet, Ovide Décroly, among others in Europe and the Soviet schools, are just some examples of experiments in progressive education movements. In order to understand how music education was affected by progressive ideas in some of these movements, the pedagogical press was defined as material of analyses. More specifically, this work focuses on La Nouvelle Éducation, a French magazine published between 1921 and 1939 by T. J. Guéritte and R. Cousinet. A report of reading can evidence some aspects of music education observed in this publication. As a proposal for this presentation, the following highlights are selected: (i) The centrality of T. J. Guéritte as author in this subject; (ii) the marked influence of publications and pedagogical press in English, as such the work of Satis Coleman in USA and Margaret James in England; (iii) a tension between the ideas of basing music education on singing or on instrumental practices; (iv) the progressive idea of allied hand and intellectual work appears as the valorisation of activities in which children construct their own instruments; (v) discussions about repertoire shows a critical view of the "school songs", an inclination to folk songs and to children's compositions; and (vi) the increasing importance due to creativity and musical expression of children. This research is developed with funding from São Paulo Research Foundation (FAPESP) and Coordination of Improvement of Higher Educational Personnel (CAPES), grant #2015/01978-0.

[Abstract:0430]
[Special Interest Groups (SIGs) » Spirituality and Music Education]

## Reclaiming Musical Idleness from Colonized Christian Notions of the Sin of Sloth

**Kevin Shorner-Johnson**

*Elizabethtown College, Elizabethtown, Pennsylvania USA*

Among the "seven deadly sins," the sin of sloth, or *acedia*, has had a strong impact upon modern notions of time, work, leisure, and musical lives. Modernization and increased production in the 20th century developed near-religious beliefs in productivity, busyness, efficiency, and speed. Within this framework, idleness, leisure, and musical lives were often constructed as utilitarian pursuit, making the worker more productive upon returning to work from a worthy, noble, and restful use of leisure. This paper will engage an historical-philosophical inquiry into the sin of sloth, or *acedia*, examining how cultural constructions of sin intersect with musical lives, colonize the self and other, and might be reclaimed through historical study and musical praxis.

Medieval literature framed notions of worker sloth as "the devil's workshop." As a reformation idea, the sin of laziness was often a means of differentiating empowered ways of being from privileged upper-class leisure. Within 17th and 18th century American colonies, notions of sinful idleness laid foundations for economic systems, utilitarian approaches to musicking, and the colonization of bodies, gender, race, social class, and ethnicity. Troublesome interpretations of Christian sin were ultimately problematic in that, as Weber and others argue, values of busyness ultimately enabled destructive forms of acquisition and consumption that contributed to the inequality, violence, and environmental harm of the 20th and 21st centuries.

Modern understandings of the sin of sloth, are a faint echo of the original sin of *acedia* put forth by Evagrius of Pontus (345-399 CE) and later Christian mystics. While *acedia* carried associations with idleness, melancholy (*tristia*), and laziness, *acedia* carried equal associations with disingenuous action, overzealousness, alienation, and restlessness. Early Christians constructed *acedia* to identify the importance of balancing moral activity with awakened imagination. Imagination was the work of stillness within devotion, re-envisioning the self-in-relation and awakening ethical discernment. Within coenobitic monastic life, moral idleness was choosing to remain in community and experience the sacredness of being "idle" together in ritual. When musickers come toward each other and engage in synchronous rituals of the arts, we find new ways of sanctifying time. Our movements away from each other through acquisition, busyness, and objectified living are forms of sloth, no matter how busy, powerful, or active we may seem to be. Our musical lives may be ways forward; reclaiming a deeper existence that steps out of patterns of destructive, violent, dehumanized, and objectified living.

[Abstract:0431]
[Special Interest Groups (SIGs) » Music Technology]

## Amplifying Music Education with Music Technology in Early Childhood Education

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Technology is accessible for most people in Singapore and the Netherlands. It is pervasive in the lives of (young) children and adults. Technology has advanced over the past 30 years and has become more and more available to homes and classrooms. Universities, high schools, and elementary schools use technology in general, and specifically music technology in their music classes. Music technology is used to amplify music education with regard to singing, playing instruments, listening, music and movement, notation and reflection. It has become easy and fun for many students to compose, improvise, arrange and produce music as well as to learn to play musical instruments, music theory, sofège, etc., through the use of technological applications.

However, early childhood teachers seem to be hesitant about using music technology to create and execute music lessons. The focus of this paper presentation is to explore the potential of the application of music technology in the early childhood classrooms and to explore on the redefinition, modification, augmentation, and substitution of the technology idea.

For this study, a literature review was conducted and music technology has been used during early childhood teacher education settings. During this interventions, teacher students have been observed and participated in a survey.

The main ideas that have been explored are:

- Redefinition: Music technology influences learning and teaching. Teaching materials as well as materials of children can easily be shared and assessed.

- Modification: Technology strengthens the way early childhood teachers work, for example because of e-mail and social media.

- Augmentation: Technology acts as a direct tool substitute, with functional improvement, for example: copy and paste of music samples and redefining music activities.

- Substitution: Technology acts as a direct tool substitute, with no functional improvement, for example: an iPad as a replacement for a recorder to find a tone to start singing).

Preliminary outcomes of this study show that music technology can lower the threshold for teacher students and teachers to teach music. It allows flexible, self-paced development of music competences of teachers and reduces the stigma of failure. Music technology also broadens the action potential of early childhood teachers and children they work with.

[Abstract:0432]
[Special Interest Groups (SIGs) » Musicians' Health and Wellness]

## The meaning of success: Theorising the creative life journeys that led to successful careers for women working in the music, audio and sound arts industries

**Pamela Burnard**

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Historically-linked high-art orthodoxies exalt individual creativity in music along with the depiction of gender-stereotypical expectations. Serious workplace gender equality issues are being reported in the UK, Australia and elsewhere. Worldwide, women occupy only five percent of record producer and sound engineer positions.

In this paper, I present a multiplicity of career advancement creativities, raising non-gendered aspirations other than those ascribed and mythologized by the accepted masculine canon of 'great composers' and other dominating masculinities. I put forward a number of exemplifications and new insights from women working in the music, audio and sound art industries in which people become part of a broader assemplage of matter, and all aspects of this network are solidified in objects or processes and forms of authorship that are themselves creative. How neoliberal institutional structures and practices have created sloped playing fields and hinder the managerial and professional advancement of women will be synthesized across industries. The argument here is that certain kinds of career creativities can be critical in which tactical engagements with community, space, place and materiality become the means of not only disrupting dominant discourse but also of making new discourses and career pathways matter. Drawing from a forthcoming book publication on women's chances and choices in creating successful careers in music, a compelling case for a more inclusive definition of success will be argued. Using first-person inspirational stories, this paper (and its presentation) offers a fresh and theoretically engaged perspective on the achievements and challenges of women working in music and how diverse creativities helped women moving up and through organisations, inhabiting leadership positions, and securing appropriate recognition of their work, led them to redefine and extend the qualities and attributes we associate with being successful. This paper stimulates a debate about turning the tables for all aspiring and practicing musicians who success in the music, audio and sound art industries, as well as the wider workplace. Social, cultural and professional identities, and the persistent gender inequalities and imbalances, in the demographic make-up of the workforces which present barriers to a life through and work in music, audio or sound art, and to innovation, economic performance and social justice, will be discussed and theorized with implications for radical reform in music and sound education.

[Abstract:0434]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Effects of Instrumental Music Education in Public Primary Schools - How are children changed through experiences of instrumental music education in Indonesia, Vietnam and Malaysia

**Masafumi Ogawa**[1], **Yuji Otake**[2]

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School music education in ASEAN countries is now growing rapidly. However, in these countries, school music education started considerably late compared to Japan and Western countries. Vietnam started music as a subject in 2002 (Khai, 2011), Malaysia in 1983 (Nor, 2011), and Indonesia in 1984 (Mack, 2011). Therefore, school music education in these countries is still in a developmental stage. Many issues regarding music education exists, including (1) curriculum content and sequences, (2) teacher qualifications, (3) music textbooks, (4) equipment of musical instruments. Among them, the most lacking area of school music education in these countries is teaching musical instruments. Vietnam has not had an instrumental program in the school curriculum until today. In Malaysia and Indonesia, the majority of music teachers do not have a music background let alone the skills of playing musical instruments. In general, schools in these countries do not have enough money to purchase a piano or other instruments. Parents cannot afford to buy even a soprano recorder for their children.

This study reports and evaluate the effectiveness and significance of initiating a musical instrument program at elementary schools in Indonesia, Vietnam and Malaysia, as a co-project with the Yamaha corporation. Since 2015, Yamaha has supported education by providing musical instruments, namely keyboards, recorders, and pianica™s to selected elementary schools.

In Indonesia, under the guidance of Yamaha, the demonstration experiment of teaching these three musical instruments started at four elementary schools (grade 2-4) in Jakarta and Jambi by school teachers for the first time. The instruction will continue until April 2018. After this, the effectiveness will be assessed by pre-post test scores of IMMA, comparing with the scores of control schools.

In Vietnam, Yamaha has recently signed a MOU with the Ministry of Education and Training for cooperation to implement a club activity with musical instruments in public schools. I have given four seminars and workshops to Vietnamese music teachers on music instruction, focusing on instrumental music and enjoyment through instrumental music teaching.

In Malaysia, I have conducted observation and teacher interviews in four schools in Kuala Lumpur and Penang which are implementing Yamaha's activity.

Through these observations and interviews, both quantitative qualitative analysis will be given. Significant changes both in attitudes and aptitudes are to be expected through this teaching, which will lead to further development of school music education in these countries.

[Abstract:0437]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Connected Insularity: On the limitations and Potentials of Intercultural Events

**Cathy Benedict**

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Despite study abroad being "increasingly perceived – by employers, universities and students themselves – as an important component of a university student's graduate competencies" (Holmes, Bavieri, & Ganassin, 2015, p. 16), fewer than 3% of North American undergraduate students study abroad during their collegiate experience (NAFSA, 2017; CBIE, 2017). There is a large body of research, however, that suggests that international experiences can develop intercultural awareness and skills, particularly for pre-service teachers (Cushner, 2007; Mahon, 2007; Pence & Macgillivray, 2008). The development of these skills is critical when one considers Cruickshank & Westbrook's (2013) claim that "teacher education is finding it difficult to respond to the challenges of globalization and diversity" (p. 56) in schools.

While extant research has demonstrated the potential impact of international collaboration, group relationships, community building and coming to know another on the development of effective and reflective teaching (Cushner, 2007; Cruickshank & Westbook, 2013; Pence & Macgillivray, 2008), this session seeks to frame the potentiality and limits of study abroad events to affect the ways in which pre-service music teachers come to understand themselves and their worlds; musical, social and pedagogical. The goal of this short-term study abroad experience in Guatemala was to explore the impact of a collaborative, short-term, intercultural experience in order to uncover the potentials and limitations of these exchanges as a catalyst for pedagogical and musical learning. On this journey, students faced the resilience of several underserved and disenfranchised communities and were presented with the drastic class distinctions so clearly visible in parts of Guatemala. Through interactions and experiences with students and teachers from Indigenous populations, as well as from Guatemala City, students engaged in music making, learning and teaching through and with the people of Guatemala. The experience was framed through the use Culturally Relevant and Sustained Pedagogies (Ladson-Billings, 2014, 1994), the premise being that "culturally relevant teaching helps students understand, confront, and create knowledge. Rather than being viewed unproblematically, the [school/community/university] curriculum becomes something that both students and teachers struggle with to create knowledge" (p. 83).

Articulated as a multiple auto-ethnography from the plural and at times divergent perspectives of two music education faculty members and three doctoral student researchers, this session presents these five interpretations, observations and questions in order to work to develop a critical and complex vision of musical and cultural learning for students, while exploring the challenges, limitations and possibilities of collaborative, intercultural experiences.

[Abstract:0441]
[Commissions » Community Music Activity (CMA)]

## Community Music supporting change in Musical Inclusion through partnerships, research, practice, and an Inquiring Mind

**Nikki-Kate Heyes MBE, John Stafford**

*Individual*

soundLINCS is a not-for-profit community music organisation based in Lincolnshire, England.

In response to Youth Music's (YM) vision to develop a Musically Inclusive England, soundLINCS developed its Inquiring Mind Process (IMP).

IMP is a creative response to our experience of being a community music organisation that provides developmental music making activities for Children in Challenging Circumstances (CCC) and workforce development activities for the adults who support them. IMP is considered to be an approach that will deliver our aim of developing sustainable models of Musically Inclusive practice, and is consistent with YM's vision for a Musically Inclusive England.

soundLINCS believe that models of Musically Inclusive practice are most likely to be sustained when they are supported by the non-music sectors with primary responsibility to care for, support or educate CCC. The underlying principle is that non-music sectors often have statutory responsibilities (and commensurate funds) to improve outcomes for CCC and are more likely to act upon the positive impact that music can contribute if they are involved in discussing, shaping, witnessing and benefitting from the projects that they agree to partner with. This approach can be encapsulated in the phrase 'demand led not grant fed'.

For each IMP project, soundLINCS brings together keen and interested people from a minimum of two strategic partners combined with its workforce of experienced Music Facilitators. The partners usually include a non-music organisation (such as Local Authority Children's Services, Leaving Care Service or Youth Justice Intervention Team) and a Higher Education Institute that collaborates to design, undertake and oversee Research Activities. Other partners have included Music Education Hubs, a Hospital and a Housing Association.

Each IMP project comprises:

1. Input - Develop relevant questions in relation to CCC and their workforce through discussion.

2. Seek answers through:

a. wider discussions within the relevant sector
b. research based activities
c. practical delivery of music and workforce development activities
d. gather and analyse 360° feedback

3. Output - Documentation to scale-up and transfer learning from a single project to the wider sector.

Completed IMP projects identify challenges and benefits for partnerships and research within the context of Musically Inclusive practice for CCC and their workforce. Changes in key personnel, confusion of purpose and workforce fatigue can obscure excellent practice. Conversely – consistency, clarity of purpose, and sustained engagement enables excellent practice to shine through and support wider change through credible documentation such as papers, resources and toolkits.

[Abstract:0442]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Cultural Chameleons: Deciphering Music Teaching in Different Regions of the United States

**Craig Resta, Kristin Koterba**

*Kent State University*

Every country has its own cultures, background, history, moral codes, religious and secular views, artistic legacies, and educational values, among countless other facets. A number of countries might even have societal identifiers for certain regions or states or cities. When becoming a teacher, especially in music, one must be aware of the cultural differences that contrast from our upbringing and schooling and careers. While university pre-service teacher preparation programs are looking at these issues more than ever before, there are still gaps that can only be addressed through life and on-the-job experience.

In looking at one example of American music educators, career opportunities can be challenging compared with counterparts in other academic areas such as language, math, science, social studies, and so on. As a result, many teachers will relocate to other states to find professional positions. This may also be the case elsewhere, and with more than 195 countries in the world, the staggering amount of diversity and ways of doing are important considerations for all of us in music education. This session seeks to offer perspectives on pedagogy in varied cultures and locations from two veteran music educators in the United States. Between them, they have taught in Texas, Georgia, South Carolina, New Jersey, Ohio, Indiana, and California. These reach every geographical region in the US (northern, eastern, southern, central, and western). Most of these areas, along with the numerous states and populations within them, have their own special ways of seeing, participating, interpreting, and learning, in music and otherwise.

Topics of the presentation include understanding the bigger picture, speaker backgrounds, regional cultural descriptions, connections to music education, teaching experiences and stories, ideas for studying and engaging with unique learning populations, and suggestions in helping to appreciate these myriad groups of children to make their music learning better and more meaningful. It is hoped that dialogue about these matters will open the conversation about interacting with many diverse communities, to have a more pluralistic approach to music teaching and learning, regardless of the location or circumstances.

[Abstract:0444]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## The impact of informal approaches to the learning and teaching, teacher development and global communities of practice on creativity in the music classroom

**Ian Harvey[1], Anna Gower[2]**

[1]*Ian Harvey*
[2]*Anna Gower*

Creativity is an increasingly desirable educational outcome and a transferable skill that music learning and participation is said to enhance. Yet not all music education approaches are inherently creative. We examine:

• What creativity looks like in the context of school music lessons

• How informal learning in the context of Musical Futures (and more widely in music education) enhances opportunities for students to explore and develop their creativity?

• How teachers may be supported and encouraged to maximise the creative opportunities and options for their students in the music classroom.

The focus is directed toward creating classroom and school environments where opportunities for the development, embedding and assessing creative approaches to learning and teaching. Inclusive within this is:

• Understanding how music promotes creativity and the relationship between musical responses and the brain

• How technology including artificial intelligence interacts creative processes in the classroom

• How supporting teachers to understand and experience the different ways to learn music (informal/non formal/formal) through professional development can open up new opportunities for creativity in both approach and outcome

• How the creative opportunities in the music classroom can be transferred to other areas of learning

The soon to be released research on creativity in the classroom forms the basis of our paper. Consistent with the approach of Musical Futures more broadly much of the focus is directed toward:

• the role, skills and confidence of the teacher and teaching

• the role of the student in determining the shape and nature of their learning

The research will demonstrate differentials between teacher cohorts using Musical Futures informal learning/non formal teaching practices together with its student centred approach and other similar cohorts where these approaches to teaching and learning are not evident or have less of a focus.

The understandings developed as a result of the research then able to be shaped into classroom approaches in a similar way to that of informal learning/non formal teaching. This then extends to:

• The development of supporting resources and materials that are include creative opportunities

• Ensure creative opportunities are maximised in the existing informal learning/non formal teaching approaches and classroom practice

• Developing professional development programs that can build greater understanding, skills and confidence in teachers with respect to how they foster student creativity

• Fostering a community of teachers where creativity in the music classroom can be further explored, tested and shared

The benefits of this are firstly linked to improving opportunities for student creativity and creative risk taking amongst students in our music classrooms and the potential through improved teacher education, confidence and practice to build a greater transferability of those skills into student learning and outcomes more generally.

[Abstract:0447]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Alim Qasimov, World Renowned Khanende - An Acoustic and Physiological Analysis of the Voice While Singing Azerbaijani Mugham

**Alexandria Sevindj Sultan von Bruseldorff**

*Doctoral Candidate of Azerbaijan National Conservatory*

Alim Qasimov is the world renowned Mugham Singer-Khanende, People's Artist of Azerbaijan who was awarded in 1999 with the International Music Council-UNESCO Music Price. According to The New York Times, "Alim Qasimov is simply one of the greatest singers alive, with a searching spontaneity that conjures passion and devotion, contemplation and incantation."

Going all his life through music, Alim Qasimov gave us a gift of enjoying and getting closer to understand the complexity of mugham by the means of his own voice.

Motivated by the ISME 2018 World Conference's credo "Life's Journey through the Music", this empirical research reveals Alim Qasimov's voice from inside and how it works.

Applying qualitative and quantitative methodologies with the use of instrumentation, interviews, observations, perceptual study and cross referencing the scholarly literature in musicology, voice science, vocal pedagogy, including Journal of Voice, and Journal of Singing, and scientific data in voice research of (e.g. J. Sundberg, Hollien, Seidner, Schutte, Wendler & Rauhut, D. Mille, G. Miller, Bloothooft & Plomp' Burns), this study of acoustic and physiological analysis of Alim Qasimov's voice is part of the larger doctoral work, that in turn is considered to be groundbreaking and aiming to fill the gap in the field of the voice science and pedagogy provid-

ing full empirical theory of the mugham singers voice formation and sound extraction of the voice apparatus during singing that can be measured and evaluated through analysis instruments.

Instrumentation: using unique non-invasive software Voce Vista, EGG; an omnidirectional microphone with flat response curve up to 20 000Hz; Magnetic Resonance Imaging; Endoscopic High-speed Video my research examines and demonstrates the voice functions including vocal production, voice qualities, and registration, breathing techniques, position of the larynx during singing in low-pitched Bam or high-pitched Zil registers in mugham, vocal track resonance, rate of vibrato during the emission of sound, frequency of the vibratory pattern of vocal folds and ventricular folds, presence or absence of the singer's formant, during singing mugham by Alim Qasimov.

Recently UNESCO designated Azerbaijani mugham, for the list of Intangible Cultural Heritage of Humanity. The unique sound produced by a mugham singer is one of the important component of Azerbaijani mugham, it is the 'DNA,' the building block, the heart and soul, of Azerbaijani vocal heritage. Understanding acoustic and physiological properties of mugham singers voices will provide an objective explanation and will create the preserving vehicle for this ancient form of human expression.

[Abstract:0450]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Pupil engagement in secondary music education: the teacher's perspective

**Dimitra Kokotsaki[1], Michael Summers[2]**

[1]*School of Education, University of Durham, UK*
[2]*Durham Music Service, Durham, UK*

Reference to a musically engaged pupil brings to mind the image of a child that has positive feelings about school music, is happy to participate in learning tasks and musical activities and works hard. Such engaged pupils can show high musical attainment or at least can be commended for working towards realising their potential no matter what their level of success might be, as judged by tests of musical achievement. There is a problem with lack of engagement in formal music education and a number of educators have argued that we need to do more to understand the reasons why many students are disengaged with music at school and do more to put music to its proper place of being an integral part of students' lives both in and outside of school.

This research study sought to explore music teachers' conceptions of the factors that engage students in secondary education, as what teachers think about student engagement in the process of music learning will directly influence the choices they adopt in their teaching. A sample of qualified music teachers in the North East of England were invited to complete questionnaires and participate in a semi-structured interview regarding aspects of their students' affective, behavioural and cognitive engagement. In particular, facilitating and constraining factors of student engagement in music education were explored. Phenomenography has been chosen as the most appropriate research method for the study as it provides useful analytic tools for describing awareness or ways of experiencing a particular phenomenon (Marton & Booth, 1997).

The analysis of the findings provided an overview of teachers' conceptualisations of important affective, behavioural and cognitive aspects of student musical engagement. Most importantly, the notion of agentic engagement (Reeve, 2012) featured strongly in the teachers' conceptions, where it was felt that the instructional context interacts in a dynamic way with the learner who can influence both the flow of instruction and its impact. However, the teachers believed that there are differences to the extent that learners are able to self-regulate effectively their own performance, and this can lead to differential levels of success.

The findings are discussed in terms of their educational implications regarding the instructional techniques that music teachers can adopt to help learners successfully manage their performance and develop greater awareness and understanding of their thought processes before, during and after the completion of a musical task.

[Abstract:0452]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Inclusion and excellence in music education: case studies from an English comprehensive school

**Patrick Allen**

*SOAS, University of London*

What are the curriculum models and teacher attitudes which can both involve the widest range of students and achieve musical excellence? This paper proposes some solutions to this question by focusing on case studies from a state comprehensive school music department in Crawley, West Sussex, England where 41 first languages are spoken. The paper will demonstrate how a culturally inclusive and flexible music curriculum, appropriate assessment techniques, responsive and creative extra-curricular activities and specific classroom practices allowed students from an exceptionally wide variety of backgrounds to achieve excellence in music despite the constraints of a national curriculum and external examinations and the 'industrial' data-output model of UK state education. As well as the transformative educational experiences of students from the exiled Chagos Islanders in the Crawley school, the paper will include examples of other students and groups of students who have benefited from this radical approach, rooted in 30 years of teaching experience. Evidence takes the form of testimonies, data, exam outcomes, narrative accounts and individual case studies, and forms the basis of PhD research carried out by Patrick Allen at SOAS, University of London.

[Abstract:0454]
[Commissions » Research]

## The Effects of the Ukulele on the Experiences and Leisure Activities of Positive Ageing in Taiwan

**Angela Hao Chun Lee**

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The proportion of elderly people in Taiwan (Republic of China) has increased steadily since 1993, when 7.83% of the Taiwanese population (1.49 million people) were 65 years old or over. By June 2014, the number of elderly people increased to 2.74 million people and had risen to 11.75% of the population. It is predicted that by the end of 2018, this figure will rise to 14.00% (Ministry of the Education, Senior Education Website, 2016). This is the highest rate of ageing worldwide (Tai, et al., 2015), and as a result, elderly care-related practices are increasingly gaining attention.

The purpose of this study is to explore a small musical club called "Can't Read the Words" at Shuilin Township, Yunlin County. These Taiwanese elders have a well-established, active community where they play the ukulele. They are known for a busy performance schedule. There is a particular attention to their experiences and song preferences (songs they have chosen to play or sing). This study also includes individuals or groups from other communities that provide more evidence for this single case study. However, this study does not intend to present a comprehensive account of music learning nor serve as a form of therapy for the elderly. Data collection involved undertaking fourteen in-depth, semi-structured interviews with individual, healthy adults. All participants came from regional communities, musical organizations to interpret and identify how music effects on their lives. The analysis methodology used is Interpretative Phenomenological Analysis (IPA).

This study will first examine participants' general music-related experiences followed by an exploration of their personal experiences for musical engagement. Then their song preferences will be discussed. It is important to share any information that could lead to an increase in the vitality and/or proficiency of the society's elderly. The findings will attract the interest of the general public and to scholarly researchers. The content is appropriate for use or discussion online and in multi-media platforms.

To conclude, participants believed that they can share their musical experiences and positive attitude with their local communities and other institutions. It is very important that rural populations of healthy, senior adults (such as the ones who participated in this study) serve as resources; their broad perspective about the function of music (playing the ukulele) on positive ageing should be of interest to scholarly researchers.

[Abstract:0456]
[Commissions » Community Music Activity (CMA)]

## A study on Taiwanese Preference, Consumption Behavior, and Expectation on Chinese Traditional Music

**Chi Pei Chang[1], Hungpai Chen[2]**

[1]*Individual*
[2]*National Pingtung University*

This study sets out to understand Taiwan's audience preferences, consumer behavior, and expectations for future products of the two types of 'Chinese Traditional Music' - old and modern, the Chinese Music school mainly rooted in China, and historically sustained in Taiwan. In a previous pilot study, the researcher had briefly discussed Taiwanese preferences and consumer intentions on Chinese Traditional music. This study, with an extended sample size, further explores audience expectations for different styles of Chinese Traditional school products, including albums, concerts and compositions, in the future. The research results are expected to provide insights and ideas for composers, the music education system, orchestras and the music market in the domain of Chinese Traditional Music in Taiwan.

The researcher collected 354 effective samples by having them listen to both 'old' and 'modern' works, all 'Chinese Traditional Music', categorized by 25 experts. The results are:

1. The audience listened to the 'old' style and was asked the level of their approval. The total of those who chose 'like' and 'strongly like' was 65%. Later, after listening to the 'modern' style, only 33.9% of the audience chose either 'strongly like' or 'like', while 38% answered 'no opinion'.

2. Over half of the sample (56%) had the desire to consume the 'old' products; while 28% chose the 'modern' style. As for the products combining both styles, 37% answered positively, 18.9% negatively, and 43.8% gave no comment.

3. Although some audiences expect that future albums are either purely 'old' or purely 'modern', 43.2% of the sample, the largest portion, prefer to see works that are mainly 'old' yet flavored by 'modern' styles. To some (36.4%), an ideal concert repertoire comprises mostly 'old' works when the 'modern' ones serving as a contrast, while 24.9% prefers a balanced proportion between 'old' and 'modern'. Nevertheless, on future compositions, most of the audience (46.3%) expects works from both music styles, while 25.4% still stick to the 'old'.

To conclude, most audiences seems to still prefer the 'old' works of Chinese Traditional Music'. This does not imply that the 'new' style is unpopular because there is still one third of the audience desires to consume products combining both styles. Finally, a 'myth' in this research result is an inconsistency or a contradiction among the audience preferences, between their intention of consumption and their expectation for future composition styles, which is worth a follow-up discussion.

[Abstract:0462]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Physiology and it's implications on Indian adolescent singers' choral choices in an after-school program

**Sandra Oberoi**

*Individual*

Most mainstream schools in India don't have a robust music curriculum as music is not part of the Indian school system. Many schools, however, offer group singing experiences where children mostly sing in unison and the repertoire is limited. Such programs are not equipped to handle students in the middle and high school years when children go through puberty and the voice begins to change.

While the human voice undergoes a gradual change throughout a person's lifetime, during adolescence, more than any other developmental stage of growth, an audible change occurs, especially for males due to the influence of growth hormones. During this developmental milestone, adolescents' attitudes to choral experiences vary.

14 adolescent males and 27 adolescent females involved in this study are enrolled in an after-school music program in Bangalore, India and sing Indian music (folk and Bollywood), Western Classical music, Musical Theatre, Jazz, Gospel and Popular music in choir. Data were collected through questionnaires involving participants, parents and teachers. Recorded voice samples were used to determine the stage and degree of vocal change which corroborated with John Cooksey's classification of adolescent males and Lynne Gackle's classification of female adolescent voices. This study answers three questions: *What are the different vocal stages and the accompanying physical changes that occur in adolescent males and adolescent females? What factors related to voice change might affect students' motivation to remain in choir? How should these vocal changes affect the choice of choral repertoire?*

It was found that boys thrived with more skills challenges and when they had role models or were able to develop a masculine identity through singing, relying on peer and teacher feedback. Girls did well with praise from teachers, succeeded through relevant classification of their respective vocal stage, enjoyed structure in instruction and thrived when they were presented with goals.

The purpose of this study is to offer suggestions and ideas to choral music educators in mainstream schools on how adolescent males and females respond to singing lessons and choral music due to the physiological changes, and the repertoire that could be presented at this stage based on the vocal capabilities of individual students. This approach will help develop a stronger music presence in mainstream schools over time.

Further studies on children receiving primarily Indian Classical music training will be presented in the future.

[Abstract:0466]
[Special Interest Groups (SIGs) » El Sistema]

## Transformations through musical contexts: El Sistema's social impact on students within a Los Angeles community

**Christine Maria Dalexander**

*Assistant Professor of Music Education, Northern Illinois University, DeKalb, Illinois USA*

In recent years, there has been notable attention pertaining to the musical and social attributes of students participating in El Sistema-inspired programs. With the ongoing relevance of Sistema-inspired music ensembles in the United States and abroad, it is of importance to determine the impact these programs are making in relation to children's social identities and communities-at-large.

Though El Sistema-inspired programs continue to be recognized for the positive influences created through musical and social development for children, little is known regarding ways in which students are socially transforming through participation. Furthermore, it is of importance to understand in what ways, if any, communities are being impacted through El Sistema-inspired programs, particularly amongst ethnic-minority youth hailing from a broad scope of different socioeconomic groups and contexts. The purpose of this qualitative study was to investigate ways in which Latino children from underrepresented social and cultural groups felt their social experiences were being shaped while taking part in an El Sistema-inspired program, particularly in regards to mentorship and team building, and investigating ways, if any, communities were positively being impacted.

Data collection for this study consisted of non-formal observations, questionnaires, and semi-structured one-on-one interviews. Participants included ten children enrolled in the program (ages 10-13), and ten high school mentors who volunteered multiple times per week (ages 15-18). Triangulation interviews were then conducted with five adult faculty and staff members. Located in East Los Angeles, a primarily Spanish-speaking, low income, at-risk community in Los Angeles County, this particular El Sistema-inspired program was partnered with a local high school focused on arts education. Through this partnership, older high school students volunteered to mentor young musicians enrolled in the program.

Three key themes emerged through the central phenomenon on social identity amongst children participating in this El Sistema-inspired program and their older mentors: aspirations for the future, social impact of mentorship, and importance of community building. It was articulated that beliefs were shaped through social experiences taking place over time, and musical experiences paired with social factors impacted their personal and social identities. Findings also indicated that experiences within a social mentorship component in this El Sistema-inspired program were significantly meaningful for both the child's and mentor's surroundings, social development, and community landscapes. A more detailed analysis of data will be presented, along with implications for music education.

[Abstract:0470]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Pedagogies and Practices in An Integrated Multicultural Music Class: Using Chinese, Indian and African Music as Models

**Wenzhuo Zhang**

*Department of Musicology, Eastman School of Music*

By using Chinese, Indian and African music as examples, this paper aims to demonstrate how to integrate the music of various non-Western cultures into the classroom. I discuss pedagogies that draw on the theory of transfer, along with the notions of attentive and engaged listening, in order to enrich students' musical experience and cultural understanding.

According to the theory of transfer of learning, specific transfer takes place among disciplines sharing many similarities. With the use of modern digital technologies, music can be incorporated with history, social science, literature and cultural studies. In general transfer, music from different cultures can be compared and contrasted with each other to enhance musical and cultural understanding. I will present examples of Chinese classical ensembles, Indian Raga and African Mande music to discuss how music education can be combined with other disciplines such as cultural studies and history. I will also show how to integrate the common characteristics found in these three completely different cultures in terms of their musical elements, social function, cultural context and political environment.

Music classes based on the transfer theory would not only develop musical knowledge, but also increase students' mindfulness, perceptions and problem-solving abilities, as well as their cognitive and social abilities. Transfer theory also encourages school-based music classes to be interact with comminity-based arts organizations such as orchestras, museums and music groups to enrich students' learning experience by utilizing their existing knowlege in various new settings.

In a multicultural music class, listening is key to develop students' awareness of sound as well as improve their understanding of music's importance to peoples' lives and cultural traditions. The paper introduces attentive listening, which emphasizes rhythmic patterns, contours of melodies, keys, scales, forms, instrumentation, and cultural contexts beyond the music; and engaged listening, which inspires creativity in making music. Engaged listening encourges listeners to participate by singing melodies, patting the rhythmic patterns, and using scales and keys to create new melodies or to improvise. Specific musical activities and instructional methods based on these two listening skills will be demonstrated through the use of Chinese, Indian and African musical examples.

The paper not only demonstrates the pedagogies in multicultural music class, but also provides representative musical materials of China, India and Africa which can be easily applied to various age groups in general music classes worldwide.

[Abstract:0471]
[Commissions » Policy: Culture, Education and Media]

## Women in Music in Morocco

**Rita Stirn**

*Individual*

Formerly being a Shikha, a woman who performed as a professional singer and musician, often meant transgressing social barriers and accepting being both hatred and adoration. Even though times have changed concerning the status of female singers and musicians in Moroccan society, women in music have revealed their courage, tenacity, sometimes even heroic behaviour in their quest for artistic freedom. Nowadays, women have gained a position in music on national and international territory.

The involvement of Moroccan women in musical performances can be explained by historical factors and sociological specificities. The scarce information we have concerning musical practice has mainly been provided in the 20th century thanks to the development of the media (the radio, the recording industry, newspapers and magazines).

Why have female musicians, who are not equally represented in the various spheres of music, been mainly associated with specific musical practices such as collective dancing and brotherhood music i.e musical genres that are accepted and valued by society, and why has it been difficult and risky for women to get involved in secular music? A difficult question that offers multiple answers based on misogyny, forbidden access to public space as an artist, lack of time owing to women's family commitments and widespread suspicion against musical practice in general.

There is not the slightest mention of a female musician in all the ancient writings on music in Morocco. It may be necessary to go as far back as the early centuries in Andalusia to detect the importance of music in education. During the time of Al Hakam (771- 882), two female poets and musicians named Farhuna and Alluna had preceded Ziriab (789-857) by becoming notorious in the Court of Cordoba.

It is known that in the 13th century, in Seville, the kings of Morocco and Ifriquia (Tunisia) bought qiyan (servants playing music) whose value was estimated by the number of songs in their poetical and musical repertoire.

During the following centuries, there were no writings to be found on the subject, while swathes of music were created anonymously. Traditionally, when a Moroccan woman practised music, she would be involved in singing or dancing and play small accompanying percussion instruments.

How have modern Moroccan female singers and performers gained an artistic status and visibility in Moroccan society?

[Abstract:0474]
[Commissions » Community Music Activity (CMA)]

## To sing or not to sing: Understanding the Anthem law controversy in Hong Kong through a survey of choral activities in the 1930s-1950s

**Ho Yan Tang**

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In 2017, Hong Kong was undergoing a debate over the National Anthem Law. The Chinese National Anthem was a movie theme song in the 1930s before it became the National Anthem. While the concept of unisonance was made famous by Benedict Anderson in his classic text, Imagined Community (1983), Philip Bohlman (2011) takes the concept further, applying it to the Eurovision Song Contest on the making of the New Europe. Through unisonance, people in an imagined community are connected through imagined sound. An understanding of the root of a national anthem, is an understanding of the imagined sound, and its community.

This research aims to outline the social implications of the debate over the Anthem Law, by digging into the historical root of choral music in Hong Kong between 1930s – 1950s, drawing on ethnographic and archival research, with interviews, photography and newspaper clippings. The period between the 1930s-50s is an important period for the first formation of cultural identity for people living in Hong Kong. Firstly, the Second World War and Chinese Civil War triggered cultural activities such as fundraising concerts. For instance, through "Patriotic Songs Campaign" over four hundred people performed March of the Volunteers for over three thousand audiences at Hong Kong Youth Association Outdoor Stadium on June 14, 1936. This song later became the National Anthem of the People's Republic of China. Concerts and choirs of similar kinds were set up under the shadow of wars and the commitment to "New China". Secondly, the British government and western businessmen were major donors of choral activities, which further encouraged cultural exchanges among the locals and westerners. Major western classical choral works like Haydn's *The Creation* and Mendelssohn's *Elijah* were performed in this period. I argue, the confluence of colonialism and nationalism through choral music helped formulate Hong Kong's identity. While the two bodies of choral repertoire are still actively sung by choral lovers nowadays, a survey on choral activities in Hong Kong in the 1930s-1950s would contribute to one's understanding of the social dynamics and tensions today, particularly in the context of March of the Volunteers, once a popular piece in Hong Kong and now a piece full of controversy surrounding the Anthem law on the same piece of land.

[Abstract:0479]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## A Study on Analyzing the Arts and Humanities Textbooks of Han-Lin Edition in Junior High School through the Perspective

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In Taiwan's Year 9 curriculum, Music is included in "The Art and Humanity" subject, and is expected to be taught in an integrated manner with other arts subjects. This study aims to use the perspective of art correspondence to analyze the arts and humanities textbooks of Han-Lin editions in junior high school. It applies content analysis as the research method, and qualitative analysis to analyze the elements of music, visual arts and performing arts as well as the correspondence of the three. In addition, it also uses quantitative analysis and number of pages to calculate the ratio of each arts element and correspondence. The research used literature review, exploratory analysis, expert consulting and discussion of the research with the instructor to develop the research tool. In terms of reliability control, it uses scorer reliability, expert consulting and triangulation of tests, in order to improve the research reliability.

The research findings are as follows:

1. The teaching contents of the arts and humanities textbooks of Han-Lin editions in junior high school include the main art elements of every subject; as for the ratio of art elements of each subject, the ratio of the elements of music and visual arts and each grade is balanced, while the ratio of the elements of performing arts and each grade seems not to be. In terms of the length, visual arts takes up the most, music takes up the second, and performing arts takes up the least.

2. It applies art correspondence to analyze each arts and humanities textbook of Han-Lin editions in junior high school and then presents the contents and ratio of using correspondence teaching; based on grades, the 7th, 8th and 9th grades present the highest in the correspondence of music and visual arts elements, the second in visual arts and performing arts elements and the lowest in music and performing arts elements.

[Abstract:0480]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Content Research of Taiwanese Pop Guitar Textbooks Using Sin-Chin and Tan-Tzu as examples

**Cheng Yen Lin**

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This research applies Sin-Chin, published by Over Top music and Tan-Tzu, published by Vision Quest Publishing Inc. Ltd. as the foundation of study. The study aims to analyze the editing ideas, music material, music styles, and playing techniques mentioned in these teaching materials, as well as the arrangements and characteristics of the teaching sequence. By means of content analysis of these two method books for pop guitar teaching, the researcher identified the priorities for course planning and proposed course organization for the method books in Taiwan.This study adopts a qualitative research method. Based on review of the literature and teaching materials, the researcher summarized the analysis topics. The topics cover areas of editing ideas, teaching content, and teaching process.

According to these categories, detailed analysis of these two sets of the method books for pop guitar teaching was carried out in order to understand the content of these teaching materials. The findings of this study are as follows:

1. The editing of teaching materials and the compilation oflearning sequence should depend on the teaching purpose;

2. In the arrangement of the teaching strategies and its order, right hand playing techniques should come before left hand playing techniques;

3. The diversity of the songs are contained, whether they are classic or popular;

4. The teaching curriculum of these method books are properly progressed step by step as spiral pattern. There are nine sub categories of contents including "melodic /harmonic concepts", "rhythmic concepts", "structure concepts", "stylistic concepts", "knowledge of relative score reading", "musical terms", "playing skills", "applications", "others";

5. Almost two-thirds of the song materials in both sets are Taiwanese pop or folk songs;

6. Digital technique is applied in both sets; and

7. These two sets are both re-edited every other year to keep in step with trends.

[Abstract:0481]
[Commissions » Forum for Instrumental and Vocal Pedago]

## A Research Exploring the Use of Tonic Solfa in Preschool Level Piano Pedagogy

**Shin-Chu Kuo, Fung Ching Cheng**

*Department of Music National University of Tainan*

The purpose of this study was to investigate the impact of applying the Tonic Solfa training method on children's piano learning development. This study adopted observational research and interview as research methods. The target research samples were three pre-kindergarten children aged between 5-6 years. The three main themes of observational research were reading music, music playing technique, and the involvement of classroom participation.

The findings were analyzed via observational research. The results showed:

- That children who learned the piano by applying Tonic Solfa enhanced their technique of playing piano and reduced their difficulty in reading music

- Children performed better on sight-reading ability of recognizing the difference between intervals and chords when received Tonic Solfa of musicianship training

- This suggests that applying Tonic Solfa may increase children's conceptual knowledge of functional harmony that involves the characteristics of tonic, subdominant, and dominant

Moreover, the study also found children's sight-playing became better because of their improvement in reading and hearing music experiences, enabling them to focus more when practicing improvisation rhythm training. From this:

- Experience of sight-playing and hearing may improve children's music reading's ability

- Children are able to play the same piece of music on different key, preparing their future knowledge of modulation

- Children also discovered their ability to play proper chords, and realize a better understanding of the foundational theory of harmony after systematic training.

The study also found that improvisation rhythm training not only enhances children's performance outcome but also increases children's interest in music composition.

The music faculty that applies the Tonic Solfa training system in piano lessons will successfully guide children to learn music through diverse activities. Children react well to the Tonic Solfa training system. In addition:

- The research also exposed that children established great confidence from their learning results

- The diverse class activities significantly grab children's attention in music learning.

Overall, this study determines the impact of Tonic Solfa as significantly affecting children's music learning outcomes.

[Abstract:0489]
[Commissions » Research]

## Playing contemporary music with children: The Gelland Model

**Erkki Huovinen**

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Background: By many accounts, contemporary art music has become a marginalized genre that does not reach wide audiences. Classical music institutions have addressed this problem by reaching out to new communities and by encouraging audience participation. Music educators, in turn, have developed compositional pedagogies sensitizing children to a wider scope of musical creativity. This study discusses a further approach to promoting engagement in contemporary art music—one in which professional musicians use contemporary compositions as starting points for interacting with children. This is the approach taken by Duo Gelland—the world's foremost contemporary violin duo that, besides premiering the majority of new compositions for this instrumentation since 1994, has developed its own pedagogical model.

Aims: The aim of this case study is to describe the pedagogical model of Cecilia and Martin Gelland, focusing on the musicians' own discourse around their work.

Method: Duo Gelland was observed and video-recorded during eight 45-minute workshops with fifth-graders in a German Gemeinschaftsschule. In each workshop, the musicians performed two short contemporary compositions (two movements from James Dillon's Traumwerk for violin duo). Each of the pieces was played three times, building a progression in which the children's associative responses were integrated into the music, and finally taken as starting points for group interaction. After each of two workshop days, the musicians were separately interviewed in a stimulated-recall fashion. Longer interviews of the musicians were conducted before and after the project.

Results: The Gelland Model of interactive performance will be described in terms of the prompts, questions, and tasks involved—exemplifying these through interactive sequences from the workshops, and interpreting them through the musicians' commentaries. The most prominent strategies included eliciting contrasting associations that were subsequently incorporated into the music, and using conducting games in which the children helped shape the music in accordance with their semantic interpretations. The final performances thus involved improvisatory adjustments, and often integrated the whole group of children in "playing the piece" with drums and other instruments.

Conclusions: The study demonstrates how the interpretation of contemporary chamber music can be opened to function as a tool for expressive interaction. At the same time, contemporary music loses its "abstractness" and enters the social and ethical realm. Instead of viewing their work primarily as music education, the Gellands think of their activity as "education in complexity" in which the children learn to manage complex human relationships and relationships between affective or existential notions.

[Abstract:0498]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Contexts, practices and repertoires: characterizing the pre-university music experience in students of music teacher education programs in Chile

**Carlos Poblete Lagos[1], Adrián Leguina Ruzzi[2], Nicolás Masquiarán Díaz[3], Bárbara Carreno Opazo[4]**

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[4]*Individual*

Historically, music teachers' education programs (MTEP) have focused on the acquisition of knowledge about musical language and practices, instead of the study of musical learning processes or the shaping of dispositions towards the music students who initiate their formation process. Paradoxically, this dimension is highly relevant for current policies of teacher education in Chile (Mineduc, 2013), and essential for the acquisition of elemental abilities and skills provided by university education (Georgii - Hemmings & Burnard, 2013).

The current research is a non-experimental and exploratory study that seeks to characterize musical experiences prior starting university. More especifically, inquiring of musical learning, practices, repertoires, and cultural and social capital of a sample of students belonging to four Chilean universities. Central to the study are concepts of habitus, cultural capital and social capital of the French sociologist Pierre Bourdieu, in combination with approaches from the sociology of music education of Ruth Wright, and Pamela Burnard.

Our sample, of purposive nature (n = 55), is composed of students belonging to the first year of two year music teacher education programs, of four Chilean universities chosen based on sociogeographic criteria (capital/regional) and administrative dependence (public/private). Data was collected using two different strategies. First, a characterization questionnaire to capture socio-demographic information alongside cultural consumption and other musical indicators. Second, semi-structured interviews were carried out in order to obtain a comprehensive view of their backgrounds, economic and cultural resources, and the ways in which they learnt music before starting their degrees. Subsequently, a descriptive analysis was carried out on questionnaire data, qualitative content analysis and text-mining to open questions included in the questionnaire and interviews.

The results of the study show a complex reality, which establishes crossings between cultural capital, social capital and dispositions around music, configured in close relation with the contexts in which musical experiences were developed, and where relationships with different contexts of musical practice show coincidence with the acquisition and conformation of complex forms of musical learning.

[Abstract:0500]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

# Integrating Music with Physical Expression

**Noriko Tokie**

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The purpose of this research is to show how elementary school music teachers can increase the amount of time their students can be exposed to music by integrating their lessons with other subjects. In the draft of the new Course of Study for Japan's physical education classes in elementary schools, it calls for "rhythm activities" and "rhythm dancing" to be taught as required subjects. These types of activities provide music teachers with an ideal opportunity to integrate music lessons with their school's P.E. classes. Further, the author believes that her case study shows that integrated-learning activities, especially when assisted by professional artists, either through live performances or workshops or via the judicious use of related educational TV programming, provide greater stimulation for students and teachers alike.

However, the author recognizes that integrating two different subjects may prove difficult at first. In order to better integrate music into different classes, the author recommends that students fill out a questionnaire about their experiences in these classes and that teachers examine their students' opinions to find better ways to teach integrated classes in the future. The author ascertained that utilizing KH Coder, Japanese software that creates a graphical representation of word frequency, helps teachers and trainees recognize prominent terms so that their relevance can be understood when integrating the arts with other subjects. Her research further indicates that the data could then be used to make integrated classroom activities better.

The author also is convinced that teachers need to keep an open mind about how music can be taught at the elementary school level. Her results show that integrated studies can provide a deeper understanding of separate curriculums (in the author's study, music lessons were combined with physical education classes). If teachers work together and utilize the collocation of student comments, they can create integrated lessons that help students better understand how to cultivate specific skills (i.e. rhythm dancing) and that give their students a greater appreciation for the expression and understanding of the combined courses of study.

**Figure 1. Co-occurrence Network Derived from the Evaluation Reports of Students**

**Table 1. Key Words Used by Students in Evaluation Sheets**

| Rank | Noun | Frequency | Verb formed by adding "~ing" to a noun | Frequency | "Adjectival Verbs" | Frequency |
|---|---|---|---|---|---|---|
| 1 | Self | 221 | Dance | 498 | Important | 51 |
| 2 | Teacher | 148 | Teach(Class) | 82 | Preferable | 32 |
| 3 | Children | 80 | Expression | 76 | Weak | 30 |
| 4 | Movement | 45 | Educate | 45 | Possible | 23 |
| 5 | Music | 40 | Lecture | 44 | Necessary | 18 |

[Abstract:0502]
[Special Interest Groups (SIGs) » Music Technology]

## Pre-school teacher education and new technologies

**Cruz López de Rego[1], José María Esteve[2]**

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Theoretical/pedagogical background of the paper

The new degrees in teacher in primary and early childhood education in Spain, have incorporated some new subjects in their curriculum. In early childhood education one of the new courses is: Musical educational resources with TIC. We want to show the content, process and results of the experience of the including the musical computer science in the classrooms of teacher training in early childhood education; Music, Literature, fine arts: video, photograph, appear interrelated in many artistic creations. It is thus feasible to offer didactic approaches that can serve for each one or of them together.

Aim of the project: To provide pre-school teachers with new technologies and ideas to make and create their own pedagogical proposals using new tools including to programme simple apps.

Method: We suggested different proposals to the students, to work with progressively difficult, technical and creative methods. We worked around several proposals for work and used a different methodology appropriate to each type of work. The communication will be illustrated with works realized by the students of 4th grade course at the Autonomous University of Madrid. The works are designed for the childrens' classroom, preferably in the second cycle (3 to 6 years), for example: songs illustrated with designs or images; sound with pictures or drawings; tales with drawings, voices and sound effects; stop motion, cartoons soundtracks; and more innovative proposals. The works are made individually, in pairs or in groups. In this work we also add some suggestions in order to programme or create a simple apps.

Results or summary of the main ideas and conclusions and implications for music education

Use of informatic programmes, the Internet, photographic cameras, live recordings, mobile phones etc., enable future preschool teachers to work in a very familiar environment. They can hear, listen to, select, sharpen their ears, memorize, imagine, think, work in teams, recite, represent, and carry out a series of activities that are more appealing to them than working with more traditional tools.

[Abstract:0503]
[Special Interest Groups (SIGs) » Music Technology]

## New assistive technological instruments, new affordances: disabled students and young adults using *the Clarion* in *Open Orchestras* settings

**Marina Gall**

*School of Education, University of Bristol, Bristol, UK*

The founding of British Paraorchestra - the world's first professional ensemble of disabled musicians was significant in establishing a new movement whose aim is "to recognise and showcase disabled musicians with extraordinary abilities". This parallels innovative developments in educational settings in the UK. However, whilst there is a wealth of empirical studies on the use of music therapy to support young people with special educational needs/disabilities (SEN/D), there is almost no research on disabled students' use of new music technologies within educational settings.

Since Summer 2016, I have been exploring the use of a new, award-winning, accessible (technological) musical instrument – *the Clarion* - which enables children with special needs/disabilities to engage in music making (https://www.openorchestras.org/instruments/). This forms part of a much larger UK government-funded project – *Getting Things Changed (Tackling Disabling Practices: Co-production and Change)* (http://www.bristol.ac.uk/sps/gettingthingschanged/) - which is concerned with disabling practices in a wide range of settings including higher education, the national health service, and senior citizen's homes, as well as within school music.

In Summer 2017, the empirical music education research took place within two English special schools for students who have profound and multiple learning difficulties (PMLD). In one, the research focussed on the musical activities of a group of teenagers and, in the other, on that of young adults. A Grounded Theory approach was adopted to consider:

i) the impact of the use of *the Clarion* within an *Open Orchestras* ensemble setting (see https://www.openorchestras.org/) on the young people/adults involved, and

ii) how the teaching and support staff worked with the young people/adults within their music making.

Within each school, six consecutive music sessions, leading to performances, were videoed, and interviews were carried out with some students and the staff involved.

In this paper, I will report on significant findings - and also show video footage – including the following:

i) The *Clarion/Open Orchestras* work is seen to impact on students' wide educational and social development, as well as enabling individuals, who might otherwise have no access to practical music-making, to engage in ensemble work.

ii) The success of *Open Orchestras* requires clear team-work between the lead music teacher, and the staff supporting individuals and the musical activity as a whole. A variety of roles is required, not all necessitating musical or technological skills.

Finally, I will suggest the benefits, for all, of including *the Clarion* in mainstream, as well as special schools.

[Abstract:0507]
[Special Interest Groups (SIGs) » Popular Music Education]

## Enhancing democracy or advocating for respectability? Negotiations between a White, middle-class teacher and lower secondary students in the frames of popular music education in Finland

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In this paper we explore the democracy of Finnish lower secondary school with a popular music teaching as a case and respectability – a concept that contains judgements of class, race, gender and sexuality and that offers differential access to the mechanisms for generating, resisting and displaying respectability to different groups – as a theoretical and inquisitive lens. Finnish popular music education offers an interesting frame for this consideration as: 1) popular music has argued to be a democratic practice, and; 2) the comprehensive use of popular music in Finnish music teaching has been internationally recognised. However, whilst the use of popular music has been advocated worldwide, its hegemonic position in Finnish music education needs to be considered critically in order to reinforce students' equity and equal possibilities for participation. In this paper we take a critical stance to the popular music as an educational practice. We argue that democracy in Finnish school popular music teaching is defined and enacted in and through the concept of respectability. In this paper we ask:

1. How does respectability frame the teacher's and students' negotiations of gender, sexuality and nationality in Finnish secondary school music education?

2. How are such negotiations connected to understandings of school as democratic space?

These questions are explored through three cases. The first two handle negotiations on gender, sexuality and respectability between students and teacher in the learning processes of two popular music songs. The third case handles a classroom situation in which a student accuses the teacher of being a racist, which leads to teacher's exploration and negotiation on nationality, racialization, and respectability. The first author of this paper is the teacher in all three cases. Hence, the research was conducted within the principles of practitioner research tradition.

Our analysis shows that democracy in school music lessons is framed by respectability that links to gender, sexuality, 'race' and nationality and, thus, diminishes the possibilities of democratic participation of some students. This paper supports the recent research according to which bringing popular music to school does not automatically enhance the democracy of the teaching context. Furthermore, we suggest that the democracy of popular music practices is dependent on the ways in which popular music is pedagogically used and negotiated. By taking a critical look towards the popular music education we aim at more democratic music education that could better acknowledge variable backgrounds, identities and agencies of the students.

[Abstract:0508]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Professional Development for Music Faculty: A Teacher Conversation Group

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Professional development (PD) of public school music educators has been the topic of considerable research. Extant literature highlights the importance of deepening teachers' (a) content knowledge, (b) pedagogical content knowledge, (c) instructional methods and techniques, (d) understandings of their students as learners, and (e) application of theory to practice. Typical PD formats include communities of practice; professional learning communities; professional development partnerships; collaborative teacher study groups; and lesser known, teacher conversation groups (TCG). A TCG provides opportunities for teachers to be agents of their own professional development; it is voluntary, occurs on common ground, and requires safety, trust, and care. TCGs demand good content, resist the bounds of definition, develop authentically, and project a future.

In a study recently completed on TCGs, five early career school music teachers met for six one-hour meetings. At the onset of the study, participants identified topics they desired to address during the meetings. We videorecorded each meeting, transcribed content verbatim, and analyzed data for emergent themes. We found that these Kindergarten through grade 12 music teachers embraced the freedom to direct their own conversations. Through the TCG they solved problems, combatted isolation, developed camaraderie, and were mentors to each other.

Based on this inquiry, we are currently examining application of the TCG PD model to early career music faculty at one institution and alumni of a doctoral granting institution in their new positions around the United States. In this session, we will share current findings from our research and suggestions for creating teacher conversation groups in a variety of higher education contexts, including (a) groups focused on early career faculty; (b) intra- and inter-departmental faculty; and (c) faculty who may be isolated based on either department or school size.

[Abstract:0510]
[Commissions » Community Music Activity (CMA)]

## Paradigms and Participation: Community Orchestras and Life-long Socio-musical Engagement

**Jamie Arrowsmith**

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Community orchestras are vital actors in our cultural landscapes, providing a space for musical interactions which not only enhance the life experiences of individuals but enrich their communities through the provision of opportunities for social engagement, intergenerational interactions and life-long learning. Participants' socio-musical development is encouraged and their desire for fulfilling and continued engagement is enabled through their shared passion for orchestral music, a passion which radiates from the ensemble out into the wider community.

Yet the potential transformative role of community orchestras is hindered by the persistence of practices which are characteristic of traditional professional symphony orchestras but which are ill-suited to the amateur context. In order to provide meaningful participatory experiences which benefit musicians' musical, social and personal development, community orchestras must adopt new approaches to elements of their practice.

Using theoretical frameworks drawn from the field of Community Music and the author's own research into the challenges currently faced by community orchestras, the author proposes a paradigm shift for community orchestras which focuses on factors such as personal fulfillment, social and cultural engagement, life-long education and musical participation. Such changes will ensure that these ensembles will continue to play a vital role in the lives of the participants and enrich their communities.

[Abstract:0511]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Working with working-actions, a brief insight in a part of the Laban-YAT-system used in singing

**Bo Rosenkull**

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When we teach singing, whether it applies to individual teaching or in the work with choirs, we often work with technical aspects such as breathing, register-blending, placement, etc. Then work with phrasing, intonation and dynamic takes place. Often the work is progressing satisfactorily and our students achieve the set goals.

But what would happen if we looked at the work from another angle? What would the result be if we instead of working with technique, expression, lyrics and subtitles, put more emphasis on aspects such as weight, time and space. How would the phrase be? How would the expression change and in what way would we phonate differently?

Rudolf Laban was a Hungarian-British dancer and choreographer who developed the modern dance-form away from the strict rules that ballet had at the time. He developed a system of his own with movements and an approach to space and the body much inspired by the Swiss psychiatrist C.G. Jung. He developed a system consisting of a tree image, where the crown of the tree consists of branches (the eight working-actions), the tree-trunk (four inner attitudes), and the roots (four, representing externalized drives). Later the Swedish dancer and actor, Yat Malmgren, developed and completed the system and added some of the Russian theatre-theorist Konstantin Stanislavskij's ideas to it. Today the Laban-YAT-method is used on actor-educations in UK, Sweden and Australia. In particular, the parts of working-actions, or effort-actions, have proven to work well also when it comes to teaching singing. The eight working-actions are different combinations of weight (heavy/light), time (sustained/quick) and space (direct/flexible).

In this presentation, I want to give a brief insight in the working-action part of the Laban-YAT-system and in ways it can be effective and serve as a complement in teaching singing. The method can help the over-compressed voice to get a freer flow, finding a good legato for the nonlegato-singer, finding a higher degree of urgency in both the sound and the expression, finding a better vocal cord-closure and singing with more dynamics.

[Abstract:0514]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Assesing an Intervention Towards Inclusion: Music in the Post-Graduation Lives of Jerusalem's Ultraorthodox Music Teacher Education Program

**Amira Ehrlich, Rachel Kazir**

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Contemporary effects of globalization, alongside current trends of mass migration, raise new national and international challenges of social justice and of inclusion characteristic of multicultural and superdiverse societies. Israeli society has been dealing with many complex predicaments of interreligious and intrareligious diversity since the inception of the State of Israel, seventy years ago, and can thus act as a fertile site for studying such challenges.

This paper offers a case study exploring one such precedent of a unique effort of inclusion of a self-segregated socio-religious sector in in the context music education. This paper questions the long-

term effects of this intervention of inclusion, in attempt to better understand the cultural implications of such efforts. In presenting to an international audience, we assume the relevance of cultural frameworks in research of acts of social inclusion in music education to many contemporary contexts and locations.

Levinsky College's Jerusalem (Jewish) Ultraorthodox campus for music teacher education was established about a decade ago. The purpose of this special campus was to reach out to the self-segregated Ultraorthodox community to offer an opportunity for the women of this sector to pursue higher education in music, opening-up occupational and artistic possibilities, otherwise beyond their reach. Jewish Ultraorthodoxy is characterized by extreme social self-segregation, a deep suspicion of modernity, sexual segregation, and strict religious adherence. Much work was done in adapting the content and the pedagogies of the undergraduate degree in music education to suit this community.

The current study followed-up on 8 alumni of this specialized program, taking interest in how music is valued and how music functions in the lives of these Ultraorthodox women post-graduation. The study applied a narrative approach, seeking to compare retrospective stories of college years with stories of post-graduation, in assessing the role of music in the lives of these women during college, and after.

Cultural norms of Ultraorthodox women include early marriage, motherhood, and multiple consecutive pregnancies, even as they are expected to be main providers for the family income so that their husbands can indulge in holy study. Findings unveil the challenges of Ultraorthodox women musicians and music educators in establishing and maintaining music-oriented careers and pastimes while living up to the socio-religious expectations of their community. Implications suggest further work to be done in facilitating a life long musicking approach within the specialized college program – in offering more practical guidance for post-graduation employment, artistic initiative, and leisure.

**[Abstract:0515]**
**[Commissions » Research]**

## ¡Viva la Musica Mariachi! An examination of mariachi pedagogy at the university level

**Amanda Christina C. Soto**

*Texas State University, San Marcos, Texas*

Even though the mariachi musical genre has been taking hold in public school music education since the late 1960s and is a big part of the soundscape across the state of Texas. The University Interscholastic League (UIL) piloted the first ever State Mariachi Festival in San Antonio, TX on March 11-12, 2016 and the number of ensembles grew from fifty-five to over seventy in 2017. To date, there have been few research studies regarding mariachi pedagogy at the K-12 level and no research at the higher education level (Ricketts, 2013). Growing out of an oral folk tradition from Mexico, changes in transmission have occurred as mariachi entered the public school and higher education sphere. A variety of different methods for teaching mariachi that now include the use of notation and common forms of instrumental pedagogy can be found in band or orchestra curriculums (Ricketts, 2013). Mariachi music education is at the precipice of change as repertoire and performance standards start to solidify as they conform to the standards that are set forth by the UIL State Mariachi Festival.

This session will present results from a case study that examined mariachi pedagogy at the university level at a School of Music within a Hispanic serving and emerging research university in Central Texas with a robust Latin Studies department. Ladson-Billings (1994) created a pedagogy of culturally relevant teaching that ensures that students become academically successful because teacher's lessons and methodology are informed by the students' backgrounds and knowledge. This pedagogy serves as a framework to explore the totality of the mariachi program. Data collection over two semesters includes observations of rehearsals, performances, formal structured and unstructured interviews with the ensemble directors and students who take part in the ensemble, and material culture collected. Data reveals that the university mariachi program contains elements of each of the six prongs of culturally relevant teaching created by Ladson-Billings (1994). Rehearsal techniques incorporated a variety of activities that resemble a typical choral and instrumental ensemble, but also include teaching strategies specific to the mariachi genre. Results uncovered systemic and institutional barriers that makes participation difficult for students. Suggestions for supporting diversity and inclusion through participation in the mariachi ensemble along with the unique pedagogical strategies used in rehearsals will be presented.

**[Abstract:0519]**
**[Commissions » Research]**

## Images of Middle Class Musicking - an exploratory study into the online representation of community music schools

**Andreas Lehmann-Wermser**

*Hannover University of Music, Drama and Media, Germany*

There is biographical evidence of first class academics that the cultural values and practices of middle class families which, following Bourdieu, labeled as "cultural capital" have an excluding effect on those who wish to get more and better education. Obviously there are complex and latent mechanisms at work – especially in post-modern industrial societies where class mobility is programmatic and cultural orientations are more flexible as becomes obvious in Peterson's and Simkus' term of the "cultural omnivores". Has that changed a class orientation of music and music education? Does that ease the access for lower class children and youths?

How can one explore the possible connection between images of diverse musical practices (the broad variety of "musicking") and

class? What (if at all) are the core categories that constitute a certain positioning within the social?

In a qualitative study exploring the mechanisms of cultural exclusion, 204 images from community music schools were downloaded and analyzed. Following steps similar to Grounded Theory Methodology (Strauss & Corbin) all pictures were coded by a research team guaranteeing inter-rater reliability and serendipity. Careful consideration was given to the special nature of images; methodological frameworks of analyzing images in educational contexts from an iconological and iconographic point of view was also observed.

No evidence was found for direct class orientation. However, "race" and "gender" which take on culturally specific forms in Germany could be established as "co-constructing" social positioning. In the presentation these specific forms will be outlined and explained. Images will be presented to make it easier to understand how the work within the German society. More general considerations following the current sociological theories of Hartmut Rosa, connecting to the sociology of music education of Ruth Wright and others will conclude the discussion.

**[Abstract:0520]**
**[Special Interest Groups (SIGs) » Assessment, Measurement, and Evaluation]**

## Using Mobile Devices to Assess Student's Achievement as a Basis for Teacher's Feedback

**Andreas Lehmann-Wermser**

*Hannover University of Music, Drama and Media, Germany*

Making use of digital media has become a major issue in German policy, in school administration and in research. The sciences, foreign languages and math have become the forerunners in a development of assessment on various levels but also in facilitating in depth learning processes. Music has been somewhat neglected.

In this paper, results from a two year government funded study are represented. In cooperation of music education researchers and IT specialists from education contexts from Bremen University a system was to be developed that would give feedback to teachers about the achievement level of their class.

In order to do so several steps had to be taken. Firstly, test items from an existing IRT based music achievement test were adapted for the use on tablets. These items came from the field of understanding, contextualizing music and also making music, i.e. rhythms items and items which required the reproduction of given melodies. The test platform was adapted to a widely used European standard ("TAO"). Secondly, the teachers' knowledge about and experience with computers was researched. Interviews with teachers engaged in the project but also with ones from outside were conducted to get a better understanding of their actual or potential use of test results for further development of teaching and the support of individual students. Thirdly, based on these findings the results from a test administered to 225 students in lower secondary schools were used to develop a dynamic feedback system that would enable teachers to determine the degree of achievement of single students, groups or whole classes. Concerning test items in the field of music making, a dynamic feedback was chosen that would enable teachers to follow the performance and identify bars with special difficulties. Finally, the developed feedback system was presented to all participating teachers in order to explore potential use in everyday classrooms.

**[Abstract:0522]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Encouraging Music Learning Through Adaptive Constructionism

**Peter Richard Webster**

*Department of Music Teaching and Learning, Thornton School of Music, University of Southern California*

Those seeking to improve music teaching, regardless of level, have frequently endorsed more constructivist approaches. Citing the seminal work of Piaget, Bruner, Dewey, and Vygotsky to name a few, researchers and practitioners have endorsed the attractiveness of student-centered learning as opposed to dominant top-down, teacher driven approaches. Certainly those who believe deeply in engaging students in creative activities across the music experiences of improvisation, composition, listening, and performing the music of others are quick to endorse constructivism as a guiding epistemology. Proponents of "informal" learning approaches, creative learning strategies, and discovery learning often site constructivism as a basis for their work. While such positions are very well reasoned and in many cases well intended, many teachers at all levels of instruction have found this approach troubling and have rejected these notions in favor of more direct methods of instruction that mirror the kind of teaching that they themselves have experienced.

This spoken paper interrogates this issue. Why do teachers find it more effective to use direct practices? Is it only because of time and efficiency in covering musical ideas, or is there something more? The following will be considered and other possible answers encouraged from those in attendance:

1. Teachers do not have a strong understanding of constructivist teaching when writ across the wider time periods of teaching.

2. Many teachers are a bit insecure about constructivist approaches because they lose control of the moment. They fear the unknown.

3. Appropriate balances between direct instruction and constructivist approaches is hard to do and takes too much energy to maintain.

4. End products that demonstrate musical learning are not always imaginatively conceived by teachers in ways that support constructivist approaches.

5. The simple acts of questioning students about music, encouraging student opinion, and valuing student feelings about music are not considered as constructive or productive.

6. It is not well known that much music learning happens when students work by themselves outside of a teacher's contact.

These points will be considered in light of current research and conceptual writings about music pedagogy. In introducing pedagogical approaches, a case will be made for asking teachers to consider the notion of Adaptive Constructionism. Seeking a balance between approaches will be stressed. More divergent ways to celebrate music publicly will be suggested that endorse creating, performing/presenting/producing, responding and connecting. Links will be made to how these ideas relate to better advocacy.

**[Abstract:0524]**
**[Commissions » Policy: Culture, Education and Media]**

## Advocating for music with core musical values

**Peter Richard Webster**

*Department of Music Teaching and Learning, Thornton School of Music, University of Southern California*

A major difficulty with advocacy is its relationship to music education philosophy and to the music education research community. If we imagine philosophy to be a set of beliefs that guide behavior with advocacy as the act of supporting a cause, then efforts to support music education should be driven by our beliefs about its value. Regrettably this is not always the case. Because advocacy for music teaching and learning is often justified solely on non-musical, utilitarian bases which often are overstated or clearly fallacious, our noted music education philosophers and research have often considered advocacy efforts by well-meaning supporters of music in schools as suspect and potentially harmful to our cause. The work of ISME over the coming years may help to change this narrative.

This spoken paper will argue that we must explore many approaches that are more directly to music as art while not resorting to an elitist position that might come from saying just that music is needed because it is music. Two central ideas will be presented and discussed by the audience:

1. Taking a cue from the scholarship of Hetland, Winner, Veenema and Sheridan (researchers in visual art education), the paper will explain the thinking behind "Studio Thinking" as a basis for talking about music with stakeholders. Based on their work with art teachers and on their own qualitative and quantitative research, they propose four studio structures (how learning experiences are organized): (a) demonstration-lecture, (b) students-at-work, (c) critique, and (d) exhibition. Also proposed are eight studio habits of mind: (a) developing craft, (b) engaging and persisting, (c) understanding art worlds, (d) stretching and exploring, (e) envisioning, (f) reflecting, (g) expressing, and (h) observing. Links to music will be made for these and suggestions offered for how we can talk about music as powerful art form that embraces these.

2. Another pathway for more meaningful advocacy will be the power of telling stories about how music changes lives. Often the people around us that value music are our best advocates. Parents, fellow teachers, community and cultural leaders, and certainly the voices of the very children we teach can be far more persuasive to our cause. This notion is based on the work of Ganz, Eisner and many others close to arts instruction.

Other approaches will be discussed by audience members and ideas will be recorded and shared with the ISME Advocacy Committee.

**[Abstract:0528]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Musical Futures and culturally relevant pedagogy

**Emily Wilson, Neryl Jeanneret**

*University of Melbourne*

There are a number of characteristics attributed to culturally relevant pedagogy and culturally responsive teaching in music education. These include: valuing the home musical cultures of students, recognising the complexity of individual students multicultural identities, explicitly addressing the socio-political dimensions, focussing on aural learning, and promoting academic achievement for all students, that encompasses musical content from culturally diverse traditions. Musical Futures is an approach to classroom music education that has been cited as an example of both culturally relevant pedagogy and culturally responsive teaching. It is characterised by learning that is student-driven, students playing music that reflects their interests, and an emphasis on immersive music experiences. It draws on multiple, complementary sources of learning processes from out-of-school music contexts, including those of popular musicians and community musicians. Musical Futures does not prescribe a curriculum and is a pedagogical approach that can use repertoire from diverse musical traditions. This presentation is drawn from a larger ethnographic research project examining teacher practice and student engagement in a primary and a secondary school in the outer south-eastern suburbs of Melbourne, Australia. The discussion considers the classroom practice of the two teachers who a have completed a number of Musical Futures professional development workshops. We consider whether and to what extent their practice aligns with current understandings of culturally relevant pedagogy and culturally responsive teaching in music education.

[Abstract:0530]
[Commissions » Community Music Activity (CMA)]

## Community Music Activities within Music Teacher Education: Preparing students for more coherent and egalitarian approaches to teaching music

**Mari Shiobara**

*Department of Music Education, Kunitachi College of Music, Tokyo Japan*

This presentation is part of an on-going research project that seeks to find out how and in what ways community music experiences enhance the training of music teachers at the college level. It explores ways of combining both "traditional" music teacher education and community music training in innovative ways that educate music teachers in the 21st century. Through discussing their commonalities and differences, the paper considers how knowledge and experiences in community music facilitation can help young music students learn more about teaching music in humanistic, egalitarian, and coherent ways, all while developing their own human skills, as well as discovering their strengths. It presents the means to connect community music ideologies to formal music education in order to support young musicians preparing for a music teaching career in today's world that is increasingly unstable and vague in values.

In April, 2016, the department of music education at Kunitachi College of Music launched a Community Music Course as part of eight courses in which the third and fourth-year students were to opt for one of them in order to become specialized in that particular field. Currently five third-year and sixteen fourth-year students are enrolled the course. The author is the convener of the course and has faced challenges in organizing it and leading the students in a way that helps them develop their potentials as both community musicians and music educators. As one of the leading institutions for music teacher training in Japan, Kunitachi College of Music already has a well-established music teacher education program. What was needed for this course, however, was to organize a curriculum in ways that identify situations specific to community music activities and enable the students to transfer and adopt their knowledge and skills into new situations.

Throughout the course, students have engaged in various volunteer music workshops at old pensioners' homes, nursery schools, state schools for children with special needs, as well as an orphanage and a prison, with all activities organized through their own initiatives. By the time the time of presentation, fifteen students will have graduated and started their teaching careers. This paper will focus on those students' individual stories and the ways in which they value their community music experiences and have managed to transfer what they learned into their careers as music educators.

[Abstract:0531]
[Commissions » Research]

## Correspondences and differences between seven music listening strategies and its relationship with the active listening approach

**Laura Elizabeth Gutiérrez**

*Individual*

Theoretical BACKGROUND: Listening skills are involved in a continuous development influenced by the listener´s everyday musical context, however, the field of music education does not consider as a main goal the incorporation of specific strategies to enhance these abilities within the classroom.

Bamberger and Brofsky (1975) propose listening to music attentively from a critical perspective, creating personal meanings through "active learning." Later, Bamberger (1991) identifies music listening as an active process of problem-solving, a conversation with the music in which the listener configures its form and meaning. With the aim to include the development of listening skills within the classroom, currently, music educators suggest different listening strategies, concepts corresponding with the objectives and tasks from the active learning approach suggested by Bamberger and Brofsky. However, an analysis that distinguishes correspondences and differences for the strategies suggested by several music educators with this approach and its main elements is missing.

AIMS: To analyze and compare seven music listening strategy concepts from different educators whose main objective is to focus attention on music through critical thinking skills and teacher suggested tasks. To categorize the main components of each concept and integrate them into a systematized theoretical construct.

Approach: Through a conceptual analysis, the components of seven concepts were categorized, related and integrated. A definition for the active listening strategy was developed, which attempts to characterize and distinguish the common components.

Summary of the main ideas: It is concluded from the conceptual analysis, that the reviewed concepts share some common elements such as the use of teacher suggested tasks (verbal descriptions, graphic representations, movements) and critical thinking skills (evaluation, analysis, decision making) to obtain their goals. Musical understanding, the enjoyment of music, and responding to music stand as general objectives. Developing mental representations is not a common element in all strategies, also, some strategies allow the student more freedom when responding to music.

Implications for music education: The conceptual analysis and the theoretical constructs obtained for active listening based on the main components of strategies proposed by several music educators, may contribute to distinguishing the implied elements within the teaching-learning process suggested by different authors, and to a better understanding and clarity of objectives and the means to achieve them. This provides the teacher with an exhaustive and well-founded reference for their own pedagogical plan in order to incorporate or improve the development of musical listening skills in the classroom.

[Abstract:0535]
[Commissions » Community Music Activity (CMA)]

## *Kominkan* (Public Hall in Japan) as a Center for Community Music

**Chinami Sugiura, Hironobu Shindo**

*Graduate School of Education, The University of Tokyo*

This presentation shows how *Kominkan* (Public Halls) in Japan have served as centers for community music. Our research interests are:

1. Where are community music activities conducted

2. How traditional local music is handed down to the next generation.

*Kominkan* relates to both.

*Kominkan* was institutionalized in the educational reform after the Second World War. Out of regret of totalitarian educational thought during the War and based on Social Education Act, *Kominkan* was characterized as a center for freedom and democracy. Founded and run by local authorities, *Kominkan*have been built all over Japan. The scale of building varies from small house size to large auditorium, but they have a common character as a multi-purpose space, such as learning, cultural activity, social welfare, community development, etc. Statistics shows that there were 14,841 *Kominkan* in Japan in 2015. This number is about the same as the number of secondary schools in Japan, which means that *Kominkan* is familiar and close place for residents.

Among the activities of *Kominkan*, music occupies an important place. People use *Kominkan* for learning Western classical music, popular music, choir, brass band, dance, etc. In autumn, many *Kominkan* hold festival and people perform and enjoy music together.

*Kominkan* also play an important role for transmitting traditional music in community. In Amami Oshima in Kagoshima prefecture, there is a traditional music called *Shimauta*. Through the process of modernization, *Shimauta* was thought to be an uncivilized cultural remnant, and its presence in daily lives came into threat in the 1970s. At that time, people in Amami 0shima decided to preserve *Shimauta* and many *Kominkan* started *Shimauta* class. Now there are many *Shimauta* classes where experts in community teach songs and instruments such as strings and drums.

As shown in these activities, we can say that *Kominkan* is a center where people gather and play many kinds of music, and where community music is created and handed down to the next generation. In the context of adult education studies, David Jones (1988) mentioned that in analyzing a culture, the more localized one can focus the more precise one can be. *Kominkan* is the very place where local culture of a community is learned and created.

We would like to know where people enjoy community music in other countries. We hope this presentation will be a trigger for the international conversation on the place for community music.

[Abstract:0542]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Colonialism, Biculturalism, and Partnership: Maori and Pakeha Cultures in New Zealand Music Education

**Sean Thomas Scanlen**

*School of Music, University of Auckland, Auckland, New Zealand (student)*

Educators in New Zealand face the task of delivering a music curriculum in which musics of two distinct cultural backgrounds must be represented: the music of the indigenous Maori people, and the music of the Western mainstream culture. The present paper considers the way in which the subject of music has been taught in New Zealand schools in light of successive government policy approaches and changes in society since the signing of the Treaty of Waitangi in 1840, and offers a critical examination of the current music educational context: is present-day music education in New Zealand truly post-colonial in nature, or does it remain wedded to colonial paradigms? In answering these questions the paper considers music education in New Zealand as a discursive framework in the Foucauldian tradition, and asks which practices have changed, and which have simply been replicated by successive generations of music educators of both Maori and Pakeha descent. In particular, the enduring separation of the teaching of Maori and European musics is noted, which – for example – is perpetuated today in the way in which New Zealand's National Certificate of Educational Achievement is structured. One must conclude that the European musical tradition and the Maori musical tradition are not to any meaningful extent integrated in the New Zealand musical classroom; rather, it is the case that they are still taught separately. The present paper reflects on this in light of claims to New Zealand being a bicultural society, or alternatively, a society of 'Treaty Partnership', and also in light of the growing body of kaupapa Maori scholarship, which considers issues in New Zealand society from a Maori perspective. Is it perhaps the case that the lack of integration of New Zealand's musical traditions represents a failure of post-colonial ideals, or is it desirable that the Maori musical tradition remain distinct? More to the point, how should teachers of music in New Zealand schools approach the inclusion of both Maori and European music in their classrooms? The approaches one might take to answering these questions have implications that extend beyond the music classroom and extend to all areas of the education system in New Zealand.

[Abstract:0547]
[Commissions » Research]

## A new test of rhythm memory in children: Age, general musical sophistication and Kolmogorov complexity predict individual success

**Daniel Fiedler**[1], **Daniel Müllensiefen**[2], **Pauolo Estevao Andrade**[2]

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Background: The ability to perceive, memorize and reproduce rhythms is a fundamental musical skill that underlies many musical activities. However, there are very few tests in the academic literature designed to assess the ability to process rhythms directly, not relying on a same-different discrimination paradigm. An exception is the Musical Sequence Transcription Task (MSTT) originally designed for the use with primary school children. The MSTT requires the transcription of a rhythm generated from two different sound events by using two graphical symbols. While MSTT scores can be predictive of reading and writing impairments in children, it is still unclear how the ability to process rhythmic patterns is related to other musical abilities.

Aims: The aim of this study was to design different variants of a new rhythm test based on the original MSTT that would be suitable for children as well as for online administration. The validity and comparability of the rhythm test for different populations and modes of administration was assessed by comparing the predictive power of the person- and participant-wise predictors across different datasets.

Methods: The presented data comprised 91 secondary school children (58% female; mean age=12.59, SD=1.06). School children took a variant of the MSTT with 30 items that varied in length from 4 to 8 rhythmic events. In addition, their general musical sophistication (GMS) was assessed using the corresponding Goldsmiths Musical Sophistication Index (Gold-MSI) subscale. Rhythmic items were analyzed using an approximation to Kolmogorov complexity (K) for short strings as implemented in the R package ACSS.

Results: The data were analyzed using random effects logistic regression models. For the children's sample, age, general musical sophistication (GMS), and K were significant predictors. Additionally, K was the most important predictor as indicated by the models' standardized beta weights followed by age, and GMS. Older children performed better on the task.

Conclusion: Despite the clear differences in terms of sample demographics and response paradigms, Kolmogorov complexity proved to be a robust predictor of item difficulty in both datasets which implies that this measure can be a suitable tool for the calibration of difficulty of a larger item bank in the future. The fact that general musical sophistication (GMS) predicts performance significantly indicates the validity of the task as a test of musical skills. The contribution of age suggests that rhythmic processing ability might increase during childhood, similar to working memory and other cognitive abilities associated with fluid intelligence.

[Abstract:0548]
[Commissions » Early Childhood Music Education (ECME)]

## Interview Research on the Current Situation of Taiwan's Public Kindergarten Using Music Activity in Daily School Time

**CHIAO-I Huang**, **Fung Ching Cheng**

*Graduate Institute of Music, National University of Tainan*

This study is an investigation to understand all (most of) the public kindergartens' teachers who use music activities in daily school time. To reach the research purposes, this study is conducted using an interview method. By interviewing five public kindergarten teachers in-depth, the author will study teachers' professional background, current situation of music teaching, motivation and strategy of using music activity in daily school time, and opinions regarding music pedagogical training for kindergarten teachers. Following analysis of the interview data, the conclusions of the research are:

1. Most of the interviewee are graduates of an Early Childhood Education department.

2. Music teaching, singing and chanting are the most popular musical activities. As to instructive strategy, most of teachers apply music activities in summoning, calming students down directly before class, or noon napping background music; and according to different kindergarten school goals, some schools use music activities to integrate into morning gymnastics, other schools use singing activities while teaching native language.

3. The motivation for applying music activities is mostly for improving teaching of other subjects.

4. Music activities have been treated as teaching tools or as teaching mediums. Vise versa, it becomes minor for teachers to teach music for aesthetic education purposes. According to the results of interview, it could be rooted in kindergarten teachers' lack of confidence in individual's music ability and musical professional training. Another reason may be the prohibitive cost of music equipment.

5. All of interviewees showed the same opinions: most kindergarten teachers need more music teaching training in Taiwan. For example, rhythmic training, singing, and music appreciation training.

[Abstract:0551]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## "We sing, we dance, we play, we learn about the world, and it's wonderful!": an ethnographic study of children's journey to world music

**Panagiota Papageorgiou**

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World music can combine music learning with learning about different places, peoples, and cultures, while helping students become aware of the cultural diversity that characterizes the world, as well as music itself. Encounters with unfamiliar music encourages respect for diversity and leads to rethinking our own ideas and beliefs. When taught through a holistic approach that promotes active and multisensory musical and cultural learning, world music can provide children with meaningful and enjoyable experiences.

This study is an ethnographic exploration of how elementary school students experienced a world music program, which encompassed a multiplicity of musical activities and a cultural study. My aim in this inquiry, as the teacher-researcher, was to understand what engaging with world music (through singing, dancing, playing, and historical/cultural learning) means to children and how it affects their feelings and thoughts.

Data came from field notes from music classes, interviews and conversations with students as well as their writings and drawings, audio recordings, and my teaching-reflective journal. Their analysis shows that the engagement with world music had a powerful effect on children, creating a profusion of feelings and a profundity of thoughts. For these children coming into contact with world music meant discovering new things about music, engaging with culture, history and language, becoming aware of the world's cultural variety, and realizing their own preconceptions and prejudices. Central elements in their fascinating experience were the pleasure they got from the active participation in the musical processes, the feeling of connecting to others through music (both within the classroom and globally), and the aesthetic satisfaction they gained from music itself.

World music taught in the classroom through a holistic approach can create a space of enjoyment and connectedness, where children get a better understanding of the world and find new meanings and values in music. The findings of this study reveal that children's engagement with world music can range from joyful, participatory music-making and learning, to a profound, even transformative, experience which challenges the way they have looked at things. It seems that such learning and experiences might have the power to change things in them.

[Abstract:0552]
[Special Interest Groups (SIGs) » Assessment, Measurement, and Evaluation]

## Membership, leadership, and the environmental context: A three-tiered analytical model for the study of community music activity

**Graham Charles Sattler**

*Mitchell Conservatorium, NSW, Australia*

Community music activity has become the subject of increasing academic attention over the past 20 years, with projects and programs from across the globe providing a growing body of data for study. The analysis of data from one such study, carried out by the author as a multiple-case ethnographic investigation in non-metropolitan Australia, resulted in the emergence of a three-tiered analytical model with the potential for application across group music communities broadly.

This model evolved through the process of data analysis within the noted study, which was undertaken using an inductive, grounded theory approach. Through the course of data coding and conceptual development, it became apparent that there were three distinct perspectives to consider, and three layers of perception and expectation from which to build theory. The three emergent perspectives were those of the group members, the group leaders, and a cross-sample consideration of the environmental context. From these distinct perspectives, there emerged a structural representation of the condition of community music in non-metropolitan Australia. Utilising inductive principles and triangulation of the data, the perspectives conflated to present a robust study framework on which to represent the realities and dynamics of community music activity.

The emergent model offers a means of organising data for analysis and presentation in a logical, defensible and broadly meaningful format; recognising three differentiated perspectives from two constituent cohorts that operate in the community music environment with operational and philosophical unity: group member experiences and expectations, group and community leader experiences and expectations, and total sample perceptions of the environmental context within which community music operates.

This paper discusses the three-tiered analytical template, detailing both the process by which it emerged in the field of community music enquiry in non-metropolitan Australia, and its potential for application to the study of community music activity more broadly.

[Abstract:0553]
[Special Interest Groups (SIGs) » Popular Music Education]

## Co-developing music education through reflexivity and exchange in the context of Nepal

**Iman Bikram Shah, Riju Tuladhar, John Shrestha, Kushal Karki**

*Nepal Music Center*

Nepal has vibrant cultural practices and music plays a central role in these practices. With more than 100 ethnicities and languages, every ethnic community has their own music for festivals and social gatherings. Through the years, music has been handed down from generation to generation. Music belonging to one ethnicity was not learned or taught to other groups. With the rise of digital and social media, information is very accessible and the new generation of musicians started to see this ethnic music as a common heritage not limited to ethnic groups but the "music of Nepal" a comparative advantage. Popular Pop and Rock bands started experimenting with folk tunes and instruments creating sub-genres like Lok (folk) pop and Folk rock. Curiosity for Nepali music within the aspiring musicians/student has been growing ever since and is a challenging task for music educators/teaching artists.

This panel aims to describe the present developmental work in music education at the Nepal Music Center. The new three year program that was launched in January 2016 provides students with private lesson supported by ensemble, music theory, music technology and business skills.

Through personal reflections and experiences of four teachers of the Nepal Music Center the panel addresses the challenges and possibilities when establishing a new music performance program.

The panel argues that whilst change is omnipresent in Nepali society because of everyday challenges and uncertainty, it is still uncommon that teachers do grass-root developmental work, long-term planning and reflective experimentation to establish new music education structures. The process of co-developing a new program with new pedagogies has offered an opportunity and freedom that the traditional Nepali music education contexts do not provide.

This presentation has been undertaken as part of the Global Visions through Mobilizing Networks: Co-developing Intercultural Music Teacher Education in Nepal, Finland, and Israel 2015 - 2019 project funded by the Academy of Finland (project no. 286162).

[Abstract:0554]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Music teachers' readiness to teach senior secondary music curriculum in Hong Kong

**Lee Cheng**

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The music taught in Hong Kong schools has never been so multicultural and diverse, with a curriculum integrating global, national and local cultures. In Hong Kong, political initiatives encouraging the development of national identity and the promotion of Chinese culture, together with multicultural factors, have contributed to drastic change in the music curriculum as seen in the 3-3-4 education reform of 2009. This reform moved past the homogeneity of Western classical music to include the also teaching and learning of Chinese music, world music, and popular music. The Hong Kong Diploma of Secondary Education (HKDSE) is the entrance examination for tertiary education and is taken by nearly all Hong Kong secondary students. This examination now offers music as an elective subject. The intake rate for music, however, has constantly been low (less than 0.5%), due to various factors such as teachers' inadequate knowledge of Chinese music and the lack of value placed on music by Hong Kong schools.

To identify the factors behind the low intake of music students and the obstacles related to effective teaching in senior secondary schools, this study examined Hong Kong teachers' readiness to teach the HKDSE music syllabus. The participants of this study were music teachers (n=15) who were in charge of teaching senior music in their respective secondary schools. They were interviewed regarding the pedagogical content knowledge framework and their confidence in teaching different components of the syllabus. The findings revealed music teachers' insufficient pedagogical and/or content knowledge in specific musical content, especially in the musical culture of the Chinese tradition, despite efforts made to promote Chinese culture and national identity within the curriculum. These findings imply that the shift of focus within the music curriculum should not simply be achieved from the top-down, but rather from following a more holistic and ecological approach that considers a bottom-up perspective, accounting for teachers' adaptability and students' learning characteristics in response to curriculum changes. The findings of this study shed light on curriculum issues faced by music schools and institutions worldwide, including how to balance musical content among global, national, and local cultures, and how training for music teachers may become more effective in a global-local or "glocalized" curriculum.

[Abstract:0555]
[Special Interest Groups (SIGs) » Music Technology]

## STEM/STEAM initiatives in Undergraduate Music Education

**Lee Cheng**

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Since the introduction of STEM education by the HKSAR government in its 2015 Policy Address, local schools and teacher training institutions have made efforts to implement STEM education within their curricula. Despite the advocacy of STEAM that integrates arts into the STEM disciplines, music teachers were yet to be ready for incorporating STEAM elements into classroom music teaching and learning. To better prepare pre-service music teachers and educators for implementing STEAM education in their future career, a series of teaching and learning activities were introduced to develop their STEAM knowledge and skills in their undergraduate programme.

The STEAM initiatives aim to pilot a series of teaching and learning activities in the undergraduate music education programme to develop students' STEAM knowledge and skills. The activities including live coding, laptop ensemble training, multimedia performance, and electronic music practices, were embedded in the music curriculum as part of the curricular courses or as co-curricular activities. Multi-phase questionnaire survey and semi-structured interviews were conducted in relevant components of the curriculum to examine student's perception and attitude towards the STEAM activities, and their confidence in carrying out STEAM education in their future teaching.

Findings from the study indicated that technical programming skills were the most difficult part for participating students who consider themselves as 'non-technical' and 'non-specialist' in technology. The STEAM activities provided an opportunity for students to discover knowledge from other disciplines, learn how cross-discipline knowledge could be integrated into the music curriculum and therefore deriving new meanings and innovative teaching practices. Students developed both musical and technological competencies within the STEAM initiatives, which fits with the framework of digital musicianship for musicians and music educators in the digital era.

As STEM/STEAM continues to be the educational trend in the digital era, the development of pre-service music teachers' knowledge and skills would better prepare them as STEAM-ready music educators of the future. Future work of this project would be the development of standalone STEAM courses and as a minor curriculum.

[Abstract:0556]
[Commissions » Research]

## The relationships of theory of intelligence and musicality with concurrent musical activities and training, academic and social self-concept as well as non-verbal intelligence and overall academic performance

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Background: Trajectories of musical development can differ substantially during adolescence and the mechanism and reasons for why differences arise are often objects of music educational research. Rather than an isolated process, musical development is assumed to co-vary with other individual differences factors over time such as intelligence, academic performance, and individual attitudes towards one's own abilities, e.g. the constructs theory of intelligence (TOI) and theory of musicality (TOM).

Aims: The principal aim of this study was to analyze the relationships between various constructs related to musical development from three subsequent waves of data collection (yrs 2015, 2016, and 2017). We hypothesize that TOI and TOM will correlate substantially, but will only show a weak association with intelligence. Moreover, we assume that TOI and TOM correlate significantly with concurrent musical activities (CCM) and musical training as well as with academic and social self-concept, and students' academic performance. The second aim was to conduct a mediation analysis to determine to what degree the level of CCM has a direct influence on academic performance and to what degree it is mediated by attitudes towards musicality.

Methods: Data of 308 (100% female, 2015), 425 (83.5% female, 2016), and 573 (65.4% female; 2017) students from three secondary schools from Southeast England are presented.

Results: Across all three years TOI and TOM show substantial correlations (between r=.106 and.525). Moreover, TOI and TOM show significant but weak correlations with intelligence (all 3 yrs: rTOM=.128 to.184; yr 2017: rTOI=.116) as well as with academic (yrs 2016 & 2017: rTOM=.087 to.246; yr 2017: rTOI=.112 to.267) and social self-concept (all 3 yrs: rTOM =.097 to.184; yrs 2015 & 2017: rTOI=.125 to.170). Additionally, significant relationships between TOI and TOM with students' academic performance (yrs 2015 & 2017: rTOM=.099 to.266; and rTOI=.143 to.241), musical training (all 3 yrs: rTOM=.109 to.324; 2015: rTOI=.121 to.169), and CCM (all 3 yrs: rTOM =.088 to.339; yr 2015: rTOI=.169 to.229) are found. The mediation analyses show that the direct effects of CCM on academic performance are significant across the years (.146 to.174). The indirect effect of CCM on academic performance via TOM was only significant in 2015.

Conclusion: In sum, the results indicate that musical activity is reliably associated with students' attitudes towards their own musicality and intelligence as well as academic performance-which is at least partially mediated by TOM.

[Abstract:0558]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## "No way am I working with HER!" Growth mindsets approach to conflict resolution and ensemble skill development with at-risk students in the Australian High School music classroom context

**Stephanie Grenning**

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All educators who work with teenagers understand that their role as teachers does not solely concern the imparting of knowledge and skills pertaining to their particular subject area. This is especially the case when teaching in a context of at-risk teenagers, be it through experiences with domestic and family violence, drugs and alcohol, or low socio-economic status. These factors in turn impact on student academic achievement, psyco-social well being, and engagement and attendance at school. Both preventative and reactive measures that are rooted in best practices, especially that of "growth mindsets"; are critical in fostering a classroom culture of continual growth and learning. These classrooms prioritize learning experiences that concurrently develop subject-specific skills and general life skills needed to mitigate their at-risk circumstances.

Performance-based tasks in small ensembles in the secondary classroom music context provide an ideal forum for such an integrated approach. This case study examines three Year 9 music classrooms in Cairns, Australia, comprising of 70 students from diverse cultural, ethnic and linguistic backgrounds. Many of the students in these classes are in foster care, are case managed by school-based social workers and have low levels of engagement in school. This results in extremely low attendance and academic results that are below that expected of their chronological age. Additionally, conflict between students is common and often quite extreme, impacting on ensemble musical learning and general social-emotional wellbeing.

A variety of "growth mindsets-approached" rehearsal and conflict resolution strategies were implemented across these three classes to ascertain the efficacy of such activities. All strategies were taught and modeled explicitly in a variety of ways over multiple lessons. These included individual and ensemble rehearsal goal setting, scaffolding interchangeable roles of leader and follower in groups, and alternating rehearsal strategies to develop different ensemble musical skill acquisition. Frequent and targeted feedback from both teacher and students in other groups was embedded in a multitude of workshop-style practice performances embedded in "growth mindsets" vocabulary, building performance skills for those presenting and analytical skills for the audience. Key findings from student rehearsal diary reflections and in-depth interviews with select participants indicate specific strategies that were most relevant in this context. Findings from these case studies can translate into best-practice methods for performance work in similar classroom contexts of at-risk students.

[Abstract:0559]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## Teaching music theory to Irish traditional musicians

**Avril McLoughlin**

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Music theory is commonly described as the grammar of music and includes the study of areas such as harmony, analysis, ear training and dictation. However, it is often presented as an abstract subject, unrelated to practice and frequently regarded by many music students, including those of Irish traditional music, as a list of items and tasks to be memorised and regurgitated for exams. In contrast, as an Irish traditional musician, music theory for me serves as a highly functioning set of tools and concepts which are deeply embedded in my performance practice.

Resonating with the theme of 2018 ISME World Conference, 'Life's Journey Through Music', this paper will explore how Irish traditional music can be introduced into the music theory classroom. It will examine pedagogies used in teaching music theory to traditional and / or folk musicians. It will also investigate pedagogies which encourage tangible links with practice, particularly in the context of Irish traditional music.

An ethnographic mixed methods approach will be taken to inform this paper. Findings presented will stem from three sources; relevant literature in the fields of music education, music theory and ethnomusicology; semi-structured interviews with music theory teachers in Higher level institutions; and auto-ethnographic fieldwork from my own experiences as a music theory teacher at the Irish World Academy, University of Limerick.

The importance of music theory's connectedness with performance practice will be a recurring theme of this paper. In my experience, pedagogies which foster this connection, not only allow for a deeper understanding of music theory to occur but they also provide students with a more meaningful learning experience.

Using the lens of Irish traditional music, pedagogies that connect music theory and practice will be explored. Findings presented here however, will also be applicable and transferable to other oral traditions and genres. As such this paper will feed into the discourse regarding pedagogical praxes in the field of music theory and more generally in music education as the connection between theory and practice is explored.

[Abstract:0563]
[Commissions » Research]

## A research paper on the notion of musicality within the Chinese cultural background

**Xing Sun**

*University of Music and Performing Arts Munich*

Since the word "musicality" first appeared centuries ago, considerable amounts of research have been conducted that have broadened and elaborated on the term. The German word "musikalisch" has been in use since the 16th century, and originally referred to a person's innate musical talent. Nowadays, musicality is seen as having many different aspects, including, but not limited to, biological, psychological and cultural etc. This variety has implications for the direction and approach in music education. Musicality is related to sensitivity; musicality is defined as a natural, spontaneously developing set of traits based on and constrained by our cognitive and biological system, and is a quality for all mankind.

We all agree that all human cultures have music, however music is highly diverse from one culture to another. Due to the differences in music between cultures, it is not appropriate to use the term musicality in the general western context to fit the musical culture of China. When musicality is mentioned in reference to a Chinese cultural background—due to the uniqueness of music(乐) in historical dimension—its different content compared to the western perspective must be taken into account. Here is a summary of musicality in Chinese culture:

• The character and comprehensive ability of a person, refers to not only the understanding of music, arts, literature, politics, but also relies on the philosophy of the entire human society and its values.

• Due to the long tradition of the utilitarian expectation and social functional aspects of music, nowadays, professional musicians tend to satisfy themselves in terms of technical proficiency.

• It requires more interdisciplinary research for leading the way in new aspects of music education.

In this paper, an historical review describes how the notion of musicality has been understood throughout time in China. The paper also contains interviews conducted with Professors, which present current opinions of musicality in a music educational context.

[Abstract:0566]
[Commissions » Research]

## Sound gestures and body gestures in 18th century opera: educational aspects

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In music education activities, often the teachers speak to their pupils of the meanings of a piece of music. This can be useful and sometimes correct. There is, however, a difference between the word "meaning" when it is used in relation to verbal language, when it is used in a musical context and when music and words are mixed among them. For this reason, we conducted research on music listening observed from three different points of view: listening to instrumental music, listening to opera music and experiencing opera with the contribution of seeing the gestures of the actors. Our intention was to observe verbal responses of participants and their possible differences. We examined Handel's opera Giulio Cesare and we analyzed arias belonging to three different emotional and dramatic categories (fury, love and pain). We also considered three fragments taken from Vivaldi's concertos, where structural and performative features corresponded to the three described categories. According to Ratner's proposal (1980) there was an interaction and an exchange between the two styles. More particularly the method consisted in proposing to students (non expert in music) eighteen stimuli under three different conditions (music only excerpts, audio singing clips, and audio-video singing clips). For each listening experience they had to indicate their responses using a differential semantic scale made up of twelve pairs of opposing adjectives, chosen on the basis of their emotional value or sensorial meaning. The results were that without characters, words and narrative elements a listener could certainly recognize the emotional aspects of a musical passages, but could not precisely establish a semantic description of it.

Obviously this kind of research has a general musicological and psychological interest. Its results, however, could be applied also in teaching music. Different approaches must be used in different educational situations: with adolescents the appoach can have particular solutions, with adult students the conditions ought to be different. The same can be said for different kinds of schools: music schools or non musical schools. Examples of different educational approaches will be given in our paper.

[Abstract:0568]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## A bridge over (not so) troubled water

**Ines Lamela, Paulo Maria Rodrigues, Luis Cardoso**

*INET-md, University of Aveiro, Aveiro, Portugal*

Engaging in the creation of music through improvisation or composing is considered an important facet of the experience of music, as well as a tool for the acquisition of musical language skills. However, the teaching and learning processes used in most music schools in Portugal still value reading and interpreting scores from the great composers as truly effective music learning. The creation of music is absent in the first years of music learning and when introduced in later years it focuses on how other people compose, rather than the expression of students' own ideas, likes, or interests. In other contexts such as the "kaleidoscopic" universe of Community Music, the creation of a musical identity is regarded as the cornerstone of musical work, and expressing a "voice of its own" is highly valued; creating and making music are part of the same process, one feeding the progress of the other.

Community Music in Portugal has been growing rapidly in the last ten years. Many musicians working in this field come from a music school background, and important cultural institutions have integrated community music projects in their programs. At the same time, some music schools are trying to include new creative ways of learning and making music. Having worked in both fields, we present the case of a music school, Conservatório de Música da Bairrada (CMB), where an experimental model implemented since 2016 is being attempted with the introduction of weekly improvisation classes within music theory and aural lessons (one third of the time), with students between 10 and 15 years of age. At the end of the school year, there is a public performance where students perform the music they created. We also discuss the three week experience for children from 7 to 15 years held within their weekly piano lessons, where they compose and write their own music and later present it in their final piano recital. The main features and results of these experiences are analysed along with discussions and interviews with teachers and students.

Although these experiences are very recent, our preliminary work suggests that along with a classical academic music education, it's possible to create safe spaces to experiment, discover and learn. Within the Portuguese scenario, CMB seems to be building a bridge over the troubled waters that separate formal music education from Community Music practices, with clear benefits for all students and teachers.

[Abstract:0569]
[Commissions » Community Music Activity (CMA)]

## Our Songlines: connecting to our stories through song

**Turkan Aksoy**

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Our Songlines (OS) provides a platform for improved cultural competence and appreciation for diverse communities and those from Aboriginal and Torres Strait Islander communities, inclusive of youth, women, parent groups and seniors. It supports expression of one's identity and its impact on mental well-being, as it is noted that this has a direct correlation in building resilience and staying strong. As first nations people have demonstrated, culture and music allows for sustainability and growth. OS supports positive interactions of cross-cultural collaboration and exploration of our songlines, followed by a showcase of learnings through harmonious exchange through language, music, dance and visual art. Further participation by all stakeholders in this project in storytelling of common human experiences and learnings, using online video tools, and aiming to engage the broader community of culturally diverse artists, stakeholders and community influencers. An example of engagement of diverse communities, is the appointment of a volunteer based community choir 'Cultural Commune Choir', with a repertoire of songs performed in languages including Turkish, Armenian and Kurdish. OS provides opportunities for artists to connect, network and present their work. An example of such artists includes a band, which embraces diverse cultural artists of Armenian, Australian, Kurdish, Sri Lankan and Israeli heritage. The 'Zela Margossian Quintet' bring differing senses of identity and musical heritage together to create something collaborative; an ethos that would be embraced and nurtured in this intercultural project.

This presentation reports on how the Our Songlines Project provides platforms for cultural artist expression in a cohesive and harmonious manner. By focusing on our common sounds, rhythms and musical themes we are all related, regardless of our cultural or religious background - it resonates on a deeper level and connects us to each other. By collectively showcasing these community groups that have been in conflict over many centuries, we're encouraging cohesiveness and stimulating positive change. The presentation shows examples of cross-cultural connections through music, for example the fact that instruments, sounds that are played and created in Greece also have a place in Turkey, connecting people from very diverse experiences and history, with the aim to remove barriers and to build cultural bridges.

[Abstract:0570]
[Commissions » Research]

## Music achievement of being an English cathedral chorister

**Lan Dong**

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Music education for choristers in English choir school maintains its very high standards. Children from the age of 8 to 13 sing at least four services every week in major cathedral and college chapels and spend twenty hours on music training every week on average. The researcher investigated perceptions of this unique way of life by using in-depth semi-structured interviews with thirty ex-choristers (divided into three groups: those in secondary or tertiary education, those in work, and retired people) who attended a broad selection of English Choir Schools between 1940 and 2010. It hopefully gives a wider understanding of this culture-related education phenomenon and explores what kind of music skills choristers achieved through the intensive training and whether they developed a long-life interest in music.

Choristers' training not only focused on singing but also included instrument and music theory learning, thus forming a solid foundation to enhance the development of an all-round musician. The children gained significant sight-reading skills alongside their singing skills, and at the same time a certain level of instrument skill, through regular scheduled practices and weekly individual lessons. Their understanding of music as a subject was above average because of the time and effort invested in it. They may have also gained an interest in conducting and organ-playing through watching their own choirmaster and listening to the organ. Most importantly, they gained an appreciation of music and high standards of public performance which last a lifetime. They found it relatively easy to pursue a music career if they wanted, though most ex-choristers retained a passion for music which was not necessarily limited to choral singing. Many continued to make music in some way after leaving the choir and mentioned their holistic music education as the foundation for their continuing appreciation of music and their desire to be musically active.

Singing as a chorister is an experience that gives these youngsters confidence, endurance and self-discipline, all of which can be of great value in their later life. Many of the participants continued to make music in some way after leaving the choir school and mentioned their education there as the foundation for their continuing appreciation of music and their desire to be musically active.

[Abstract:0571]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Fugue for 4 voices: building narratives through music within a project behind bars

**Ines Lamela, Paulo Maria Rodrigues**

*INET-md, University of Aveiro, Aveiro, Portugal*

The project "On the wings of a piano... I learn to fly" was developed inside a Portuguese female prison with four inmates, over eight months. Having the individual piano practice at the centre of the musical work, the weekly sessions gravitated around improvisation, composition, memorization and learning repertoire. The individual work resulted in the presentation of three distinct public concerts: the first was dedicated to the babies and children that lived inside the prison with their mothers and involved also theatrical aspects; the second included the collaboration of six male inmates from another prison and a group of students from the University of Aveiro, it was held outside the prison facilities and allowed contact with a range of musical instruments and repertoire developed by the other groups; the third was an introspective moment, bringing the project to its essence: to communicate through the music played on a piano expressing the individual path that had been followed.

The project is an example of the complexity and variety community music offers as a field of research and intervention: the individual practice of making and creating music was a substantial element, creating opportunities for experiences of group work and evolving as a dynamic process with a "musical shape" and a strong emotive and artistic content. Because of this individual bias it was possible to follow closely the involvement of each of the participants in the project: each person was unique and it is possible to tell four different stories, four narratives of the the same journey. The individual work opened the doors to a truly unique path, with a constant adaptation to the needs, interests, requests and skills of each inmate. The richness of the project was, then, in the counterpoint between their different voices that build a complex dialogue of contrasts and symmetries. In this presentation we follow the metaphor of the baroque fugue, a composition where a musical theme is chased with multiple variations in an intense musical dialogue developed within the several voices, rich in symmetries, imitations and inversions, to unveil the personal journeys of the four women that participated in the project. Based on interviews, written testimonies, video recordings and log books, and following John Dewey's criteria of continuity, interaction and situation, the four narratives are told through the lens of the facilitator of the project, a part of the landscape of this experience.

[Abstract:0572]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Singing Competences across European National School Curricula

**Van Der Sandt Johannes[1], Schaumberger Helmut[2], Johnson David[3], Wolf Motje[4]**

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This presentation deals with the outcomes of an ongoing research project into the importance of singing in national curricula for music education, in different European countries. Singing is seen as a basic human behaviour, essential to any child's growing up environment, and it is accepted that children sing in many natural and unprompted contexts.

In spite of children's singing seen as a natural phenomenon, a challenge, according to Welch (2001), is to ensure that there are appropriate opportunities for singing to take place. This project endeavours to investigate whether the national curricula for compulsory schooling of selected European countries reflect the widely recognised acceptance of the importance of singing as a significant vehicle for the holistic education of children. It is the departure point and a key focus area of this project to investigate expectations in (singing) competences expected of school children in different European national contexts.

According to Welch et al. (2009) "singing competency is likely to be nurtured through exposure to frequent opportunities for vocal play within an environment that encourages vocal exploration and accurate imitation". It is the intent to explore the extent of opportunities mentioned in the different national curricula for the nurturing of expected singing competencies. It is not the purpose to discuss, or ponder on the "oft-lamented decline of singing in school" (Mills, 2000), rather to address and endeavour to find practical answers to the following questions:

- What is the significance of the term "competences" in different national contexts?
- Is there evidence of core repertoire or "canon"?
- What might be the potential benefits of a harmonization of European singing curricula, what are possible challenges?
- What can we learn from each other?

Four countries were examined that were found to be very different in their approaches – Austria, the United Kingdom, Sweden and Italy. A comparison between how competences are formulated, communicated and evaluated within curricula and other relevant guiding documents were made in order to arrive at common themes and divergences. Recommendations are made for improving competence guidelines by learning from each other through collaborative international music education research.

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[Abstract:0574]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Teacher versus performer identities in a conservatoire setting

**Jill Morgan, Rachel Drury**

*Royal Conservatoire of Scotland*

There is almost universal recognition that the career of a performing artist will include a variety of different roles and the term 'portfolio career' is one that has gained considerable currency in recent years. For many, the portfolio will include teaching. Performing arts students can struggle to contemplate the co-existence of their identities both as performers and teachers; the meaning of musician, actor or dancer is a social construct which can translate into a core sense of being a 'performer'. The adage 'those who can, do; those who can't, teach' seems still to weigh heavily. An example, perhaps inadvertently set by many conservatoires across the UK and beyond, is one of performance ability taking prominence with most instructors teaching in HE institutions appointed solely due to their success as performers.

The current study explores the perceptions of undergraduate music students, and their teachers, in a world-leading performing arts institute concerning their future career paths. A mixed methods approach has been adopted including questionnaires to gain an overview of student and staff opinions (completed) followed by in-depth interviews with a smaller sample (to be completed in January 2018). Data will reveal thoughts on the status of being a teacher and/or a performer and the impact this has on a number of areas such as: mental health and wellbeing; managing realistic and attainable career aspirations; the development of relevant skills for successful transition into the working environment.

Initial findings suggest that there are a number of contrasting views from both staff and students regarding the need for and benefit of training in teaching pedagogy for musicians. Many see the benefit of this within a Conservatoire curriculum, however, some see it as being superfluous to need, suggesting that being a highly skilled performer is enough to qualify one to teach.

[Abstract:0579]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Catch and Release: A Model to Develop Student Teacher Situational Interest in Music Education in a Generalist Teacher Education programme

**Regina Murphy, Francis Ward, Marie Louise Bowe**

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The importance of developing instructional models that promote student interest in subject matter has been well documented in general education as well as in music education. In teacher education, generating situational interest has the potential to engage students in areas of learning that might otherwise appear daunting. Research points to the ways in which elementary teachers and student teachers struggle with teaching music in educational settings (e.g., Richards, 1999; Hennessy, 2000; Temmerman, 2006). To compensate, music educators (e.g., Burnard & Murphy, 2017) consistently advocate constructivist and transformative approaches to enable students overcome challenges in their teaching and engage with music making. The purpose of the current study was to generate situational interest amongst a cohort of student teachers in a Bachelor of Education programme undertaking a general music education module for primary level (n=440). A staged approach was taken towards building an experience for the students that would capture their attention for several weeks to spark situational interest (which we call 'catch') which would culminate in an authentic, live experience of music making involving all students (which we call the 'release'). Using a participatory and democratic action research approach to investigate the process, a mixed methods design was employed to gather both quantitative and qualitative data from students, as well as multiple rounds of qualitative data from the participating staff. Data comprised audio and video recordings, documents, staff journals, student questionnaire data and written reflections. Findings reveal that the students' engagement with the process evidenced high situational interest throughout the experience and in particular at the culminating event. Process issues in relation to adaptation, personalisation and building confidence and trust were crucial. Significant findings for staff focused on issues of dialogue and collaboration (Kochan & Mullen, 2003), innovation and risk (OECD, 2012) and improvisational teaching (Holdhus et al., 2016). An unanticipated finding was the extent to which the project also contributed to student individual interest in music education. The study is pertinent for those working with student teachers in generalist teacher education programmes seeking to provide creative music making experiences that engage and sustain interest (as a form of 'catch' and 'release') in ways that are relevant, authentic and meaningful.

[Abstract:0580]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Innovative Solutions: Raising Music Achievement within a Unique Cultural Paradigm

**Maria Leilani Carter**

*Music and Drama Departments, GEMS Metropole school, Dubai, United Arab Emirates*

Raising academic achievement and learning amongst students who do not have a cultural or academic background of music learning or music making is a huge challenge. My presentation investigates the innovations I have had to adopt within my international school teaching environment in Dubai, United Arab Emirates. The mentoring approach is adopted so students do no experience hierarchy of learning in a negative way. This breaks down preconceived ideas of learning music, and learning is encouraged as a natural process that everyone can participate in. Instrumental parts are differentiated for students according to their abilities. The purpose of my action research is to improve learning and the enjoyment of learning music so that students can have better attainment and also play music to a high standard. The Drama and Music departments collaborate often with various school projects. My approach towards identifying solutions has been to use existing student learning data such as CAT4 assessments and testing by the Inclusion team from school that support ELL and SEN students. In my school, there are over 150 nationalities with 70% of students who are Arabic speaking. Although the school is an English Curriculum school, the majority of students have not experienced music in the family environment, home or home country, and music can be considered culturally or religiously inappropriate. My presentation has examples from my classroom teaching and also demonstrate how these innovative approaches have generated a desire for learning and improved focus. The results of my research throughout the year will focus on over 200 Year 7 students who I teach for Music and Drama. I have observed the difference between the two subjects and how teaching has had to be scaffolded and unpacked. Music students come with a limited traditional Western Music learning background. Less than 10% of students are learning an instrument or have had traditional one-on-one music lessons, however once they have been exposed to the music making experience interest in learning an instrument and having a musical instrument in the home increases. There is also a link between learning an instrument and student confidence and sociability amongst peers. Innovative solutions and using the mentoring approach is increasing enjoyment, participation and ultimately more music learning in class and life in general.

[Abstract:0585]
[Commissions » Community Music Activity (CMA)]

## Community across continents: Peer networks in doctoral scholarship as a mechanism to support critical reflection and wellbeing

**Ruth Currie, Jo Gibson**

*International Centre for Community Music, York St John University, York, UK*

What can be achieved if doctoral researchers within the fields of community music and music education come together digitally, to develop a community of learning? In an attempt to formalise reflections of undertaking doctoral research, we have established a digital community of learning, utilising this as a mechanism to learn from, be challenged, and be motivated by our peers.

Building on a pilot in early 2017, where two doctoral researchers shared their research over 6 weekly skype sessions, this presentation will explore the experiences and learning from the next stage of this project. The second stage is stimulated from sharing the pilot at an international conference in 2017, which has supported the community to grow internationally. In this presentation, we reflect and report on the experience of three doctoral researchers, two from the UK, one from the US, sharing their practice. We ask: how has it informed our critical reflections on our research and in what ways has it been a support through the challenges of isolated working as doctoral researchers?

Through reflections on our research practice we will discuss the intersections of community music and music education. Within this, we will reflect on the ways that these unique perspectives can contribute to our individual and collective understanding. Drawing on the growth of research that considers doctoral researcher wellbeing, and wellbeing in academic contexts, we will consider our community of learning as a site for support, intellectually and holistically - a safe space across geographical borders, that can support doctoral students, often working in isolation, to share, safeguard and support the pursuit of lifelong learning through doctoral study. We will also reflect on the implications this can have on wellbeing. We suggest that through a digital learning community, a network of peer support can be enacted, which can motivate and challenge positions and experiences within our research, supporting our critical practice. Through our community of learning we are bridging borders to form and inform a community of researchers, that recognises not only lifelong, but lifewide learning inspired by the opportunities of digital connectivity.

[Abstract:0588]
[Commissions » Education of the Professional Musician (CEPROM)]

## Teaching non-Western music in the American classroom: methods and challenges

**Aida Huseynova**

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This presentation focuses on the author's experience of teaching the following courses that involve discussion of non-Western musical practices: "Music of the Silk Road," "East-West Encounters in Music," and "Popular Music of Europe and Asia." These courses are of the author's own design and they are offered at the Indiana University Jacobs School of Music (U.S.A.) The classes summarize the author's versatile background as a musician and scholar born and raised in Azerbaijan, trained in Azerbaijan and Russia, pursuing their career in Azerbaijan and the U.S., and being well-travelled across the U.S., Europe and Asia. Even more importantly, these courses incorporate the author's work as a research advisor for three world-reputed groups and projects, such as the Silk Road Ensemble founded by the acclaimed cellist Yo-Yo Ma, the Mark Morris Dance Group, and the Aga Khan Music Initiative.

Each course introduces non-Western music traditions in the light of their relationship to the native language, history, politics, economy, and culture. In the meantime, these classes do not focus on the idea of the "otherness" of non-Western music practices. Instead, they give students the opportunity to analyze how music represents unique perspectives, cultural contexts and meaningful differences while at the same time underscoring how music can be recognized as an essential tool for global connection.

Listening to a variety of musical examples is considered to be a major pathway to learning about the subject. It is active listening, combined with the discussion of musical and verbal (if applicable) components of the music compositions, as well as their aesthetic characteristics and stylistic features.

Sharing first-hand information about non-Western music traditions has been proven to be an effective teaching method in these classes. The author refers to her own experience as a scholar and musician, and, due to the highly diverse student population at Indiana University, it is always possible to invite international students to serve in the capacity of such "informants." Field trips to museums and having guest musicians from their respective geographic regions also effectively serve the goal of increasing authentic component in classes' content.

To summarize, all three classes help students uncover the intricacies and nuances of the human experience through comparison, analysis, and immersion in music. Students become more open-minded and flexible as listeners; they reappraise Western music in the light of other musical traditions and they increase their motivation to explore further music and culture around the globe.

[Abstract:0589]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## A Recommended Rubric for Individual Voice Education Course

**Sevan Nart[1], Sema Sulak[2]**

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The individual voice education course (IVEC) that constitutes the subject of this research is basic voice education that all students whose major instrument is other than singing should take for two years in the undergraduate programmes of the educational faculties in Turkey that provide music teacher education. The main aim of the IVEC is to teach music teacher candidates the behaviors of using their voice in the most accurate, most beautiful and most effective way while speaking and singing. However, since the concepts, principles, objectives, teaching-learning methods, assessment and evaluation systems of this course are not defined in the Music Education Undergraduate Curriculum, common approaches, attitudes and applications are not provided between instructors and institutions in the same field both in teaching and the evaluation process. As courses of voice training have an abstract feature and the evaluation process is based on the measurement of performance (psychomotor behaviours), it is of utmost importance that the behavior being measured is clearly defined,and that a standardized rubric is used. However according to the interviews with field professionals and research publications, it was determined that written assessment tools are not being used in the assessment phase of the IVEC.

This research study is designed to develop a useful and systematic measuring instrument with high validity and reliability that involves clear and objective criteria and provides positive and negative feedback both for the instructor and the student about the voice training process, and can eliminate problems that may arise in the evaluation of the process. In this study, an analytical rubric was developed to provide specific feedback along several dimensions of singing skills. Firstly, all IVEC performance descriptors and criteria were determined by the researcher. The rubric contains the domains (dimensions) listed in columns with levels of performance and the top row includes scoring (1-2-3-4). For content validity, the rubric was given to expert analysts to rate and provide opinion on whether each criteria and scoring is useful to measure the skill level. Expert opinions were determined by Kendal W correlation statistics. Cohen's Kappa was calculated to obtain evidence about reliability to demonstrate consistency among observational ratings provided by multiple users. It is considered that the study will raise the quality of the individual voice training process and will provide a resource that can be used by trainers during the assessment phase.

[Abstract:0590]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## The New Music Curriculum with a New Music Education Concept

**Alev Muezzinoglu, Basak Gorgoretti**

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Change and developments in the world have led to discussions on the concept of contemporary music education. Due to improvements in the practices of music education, changing learner profiles, the importance of music education approaches such as Kodaly, Orff and Dalcroze on music applications, and the changes in the way people perceive and experience music, there is now a need to revise music curricula. Globalization and rapid advances in technology point towards a need to revise and change the contents of the education curricula.

Along with ongoing changes and developments in the world, it was agreed to plan and prepare a new curriculum for music education in Northern Cyprus that would also be in accordance with the new perception of music education in the world. In line with this decision, the North Cyprus Basic Education program development project was initiated with the cooperation of the Ministry of National Education and the Eastern Mediterranean University in Northern Cyprus in 2013, and the curricula for all courses came into force in 2016.

In the first part of the study, the structure of the new North Cyprus music curriculum, the learning areas it contains, and the relation between the curriculum and the learning outcomes are discussed. Next, the characteristics of the intended student profile together with the curriculum are explained, and the local and universal elements dealt with in the curriculum are exhibited. Finally, ideas and suggestions about the kind of approach to be adopted while writing the new music curricula in the frame of global music education are proposed.

**Structure and Content Strands of the New Music Curriculum**

| | | |
|---|---|---|
| Listening | Performing | Creating |
| Exploring sounds | Singing | Responding through notation, movement, dance and sound |
| Responding to sounds | Playing Instru-ments | Improvising |
| | Theory of music | Composing |

[Abstract:0592]
[Special Interest Groups (SIGs) » Jazz]

## The probleme of jazz education in Azerbaijan

**Turan Mammadaliyeva**

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The formation of Jazz in Azerbaijan has happened over a fairly long period of time – over a thousand years. Within this significant period the most important stages of global jazz development have been reflected. Many historical forms of its formation have also been reflected in the jazz scene of the Azerbaijani capital – the city of Baku. The life of modern jazz, its development in terms of concerts and performance, now reflect a different achievement – the connection to the world jazz scene. The creation of the jazz club "Karavan" (1996, founded by representatives of the arts), the Baku Jazz Centre (2003, founded and managed by Nuri Akhmedov), the holding of international jazz festivals organized by the embassy of the USA (2002-2003), by the Baku Jazz Centre (2005-2007), and then by the Ministry of Culture and Tourism, have enabled Azerbaijani performing arts to keep moving forward its dynamic, organized development and also intercultural dialogue in the jazz sphere.

Together with these achievements, the Azerbaijani music community is still confronted by a big problem concerning jazz – the absence of any form of centre or institute, the need to institutionalize jazz in the republic. This was the root problem, which was partly resolved in the Soviet space by means of self-education (studying global recordings of performances, by means of copying and repeating), then, beginning in the 1990s, transitioning to the post-Soviet period, jazz schools began to be used in the form of video and audio materials.

Today, solving the problem and aims outlined above requires the following:

1) leaning on the theoretical and pedagogical experience of the past, the presence of a defined theoretical basis

2) integrating the principles of classical and contemporary harmony systems and studying the harmonies of jazz as the prevailing factor in theme and form formation

3) the basics of jazz chords and harmonization

4) studying improvisation, knowledge of the basics of Eastern monody, of improvisation in Eastern traditional music and improvisation in jazz

5) developing the skills of constructing melody through solmization and imitating instrumental and vocal styles

6) studying the rhythmic basis of jazz

7) ensemble training.

Constructing a jazz education system should be done according to two compulsory and mutually interrelated sections – solo and ensemble training. Each section should be given its own appropriate system of subjects. The jazz education system should be based more on practical experience.

[Abstract:0596]
[Commissions » Music in Special Education: Music Therapy, Music Medicine]

## Musicianship belongs to everyone

**Markku Kaikkonen**

*Music Centre Resonaari, Helsinki, Finland*

Special Music Education permits special needs learners to participate in education and in this way influences the whole field of musical culture. Learners with diverse abilities are increasingly emerging as artists like any other; diversity in music is thus becoming more and more widespread.

This is also a challenge to reassess the criteria for defining the concept of 'musician' – successful inclusive education and special teaching methods can ensure that a person with special needs can be an artist in the fullest sense of the word, as diversely and as professionally as any other, even though the player may have some disability or difficulty in understanding, operating and learning.

Tools and approaches for special music education which will be introduced in this presentation are developed and researched in Special Music Centre Resonaari (Finland). In addition, Resonaari offers supported music employment for diverse learners. Resonaari carries out R&D in special music education and many of its development projects have addressed the FigureNotes system that has proven to be a magnificent teaching aid in special music education. As a part of the presentation the basics of FigureNotes will be introduced as well.

Resonaari is in collaboration with ArtEqual research initiative (coordinated by the University of the Arts, Helsinki) which examines the arts as public service, with equality as the starting point. In the end of the presentation the basic findings and results of the collaboration will be presented.

In outlining why special music education is necessary, this presentation will introduce various ways in which successful special music education can provide individuals with the possibility to be independent musicians, able to perform and create music in a variety of ways just as any other musician, despite the fact that they may have some form of disability.

[Abstract:0599]
[Special Interest Groups (SIGs) » Assessment, Measurement, and Evaluation]

## Development Brokers or Cultural Translators? Analysing the roles of intermediaries in cultural development projects

**Solveig Korum**[1], **Bindu Subramaniam**[2]

[1]*Agder University, Norway*
[2]*Jain University, Bangalore, India*

NGO-researchers and anthropologists have examined the role of local 'development brokers', the middleman positioned between donors and local beneficiaries. They play a crucial role in shaping development projects on the ground (Lewis & Mosse 2006; Watkins, Swidler, & Hannan 2012, Pot 2017). This paper explores this concept in the context of a multiagency musical cooperation between India and Norway. Funded with development funds from the Royal Norwegian Embassy in New Delhi, the Music Cooperation (2014-17) involves one music organization from the global North (Concerts Norway, CN), which the article refers to as the "broker", in addition to local partners in India. The paper relies on qualitative data, i.e. project descriptions and reports from 2014-2017, qualitative interviews, as well as the auto-ethnographic experiences of the two authors. The questions addressed are: What does it imply to have a broker in musical development programmes between the international donor (MFA) and local musical partners in the global South? How is this broker (CN) perceived by the local organizations and does its presence eventually lead to improved performance of the projects?

We show how CN has played a crucial role in establishing trust between the Norwegian Embassy and local partners in India, as well as functioning as a useful translator between competencies in the art world and the world of development. Furthermore, the article argues that music itself colours the organizational culture of the program. Through music, the broker and local partners have come to treat each other as equals, with respect for each other's competencies and cultural traits. This observation contrasts with the common perception of "paternalistic relationships" (Baaz 2005) seen in many development projects in the global South. Hence, we argue in favour of replacing the term "development broker" with "cultural translator" in musical development projects and underline that there are benefits as well as pitfalls with such function.

[Abstract:0600]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## SaPa in Schools - An attempt to integrate music education and teacher training into Indian schools

**Bindu Subramaniam**, **Lakshminarayana Ambi Subramaniam**

*Jain University*

India is a country that has historically given music a very important place; music plays a very important role in all social events from womb to tomb. Music has traditionally been passed down through the guru-shishya parampara, where a student would live with and learn from his teacher. Formal or institutional music education has never been prevalent. Music education in schools has not been systematic, or widely implemented. The need for music education has been expressed and proven the world over, but music education in schools has yet to take root in India. This has resulted in a need to create an entire ecosystem for music education.

In 2014, the SaPa in Schools program started with the aim of widespread implementation of music in schools, and creating a structure and framework to build an ecosystem for music education in India. For the academic year 2017-18, the program works with 20,000 children aged 2 and up from varied socio-economic backgrounds. An attempt has been made to build an ecosystem for traditional Indian and global music to thrive, while using music to create a more open minded, tolerant environment. This includes creating a syllabus, methodology, system of certification, learning materials, teacher training, and a network of educators. Steps are taken to involve community practitioners, and maintain the integrity of traditional music while increasing accessibility to it. There is a concerted effort to not over-exoticise music from around the world. Global music is made fun and accessible to the youngest children so as to build global understanding and tolerance. Global music is related back to Indian music to show how everything is connected. There is context for older children and relevance across other subjects. Efforts are made to legitimise traditional learning in a modern context. For example, formal and informal teacher training leads to increased employability, empowerment or women and respect for the educator. The key elements are teacher training and development of methodology.

This paper aims to show how the program has succeeded, what difficulties and challenges have arisen, and how it can be applied to different contexts around the world.

[Abstract:0601]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Intercultural understanding and learning in music education. A collaboration between the Norwegian Academy of Music and Subramaniam Academy of Performing Arts, India

**Lakshminarayana Ambi Subramaniam[1], Bindu Subramaniam[1], Brit Ågot Brøske[2]**

[1]*Jain University, Bangalore, India*
[2]*Norwegian Academy of Music, Oslo, Norway*

This paper explores learning in an intercultural, collaborative project between the Norwegian Academy of Music (NMH) and the Subramaniam Academy of Performing Arts (SaPa, India). The collaborative project entails establishing music as a subject in primary and lower-secondary schools in India, (both Indian and western music), and training Indian music teachers to carry out varied music tuition in schools. The project in India also constitutes an arena for professional placement for bachelor student music teachers from NMH, as well as an arena for cultural exchange in and through musical meetings for participants from both countries.

The intercultural project we present is first and foremost not a community music project. Nevertheless, it is in line with several of the characteristics within the field of community music. SaPa provides music education to children between 3 and 18 years old, focusing mainly on vocal and instrumental teaching within Indian classical music. In the last years, SaPa has started the SaPa-in-Schools program. This program entails establishing music as a subject in the curriculum in primary and secondary schools, and training music teachers to be able to teach music in these schools. The project aims for music education for all and cultural democracy. In India, learning music is related to the guru-system and limited to very few people in this society. Establishing music as a subject in schools is then a way of changing this. To meet this goal, it has been essential to establish frames and infrastructure for music teacher training. The partnership between SaPa and NMH has been essential for the training of music teachers. This training entails working on teaching material and teaching/learning strategies that enables an active approach for learning and experiencing music for children. Establishing an ecosystem for learning and teaching music for all has been emphasized.

When collaborating across cultures (the Norwegian and the Indian cultures), valuable intercultural knowledge is developed, and the community of practice is enriched and expanded within both cultures. Through intercultural encounters, we gain new insights on how formal and informal frames surrounding music education in different cultures influence both musical material and teaching strategies in use. In the paper, we discuss how learning opportunities in the project are valuable for both sides, continually making involved participants question their biases, preparing them to be involved in music education where all persons are met with respect, inclusion and curiosity regardless of culture, religion and differences.

[Abstract:0603]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## Relay-Style Group Composing as Pedagogy

**Eddy K M Chong**

*Nanyang Technological University, Singapore*

There has been much education-focused research on individual and group composing. Such interest in composing in general music education contexts is understandable since composing is a key aspect of music education and it has long been recognized as one of the ways to foster deep understanding of music. In this presentation, the pedagogical innovation involves group composing done in a relay fashion—the evolving group composition is passed on from one student to the next with only initial collaborative discussion. Each student therefore has little idea what will be given to them and has no say on how the composition will unfold once it is in the hands of others who continue the piece. Such a relay-style of composing poses interesting challenges, especially for those who are used to composing an entire piece on their own.

As a pedagogical experimentation, this was trialed with a small group of student teachers. The findings culled from the participants' composing notes yield interesting insights into their composing thought processes and the kinds of compositional issues they considered. Concerns for continuity, coherence, contrast, balance and shaping were some common compositional concerns. Interestingly, though denied full control over how the composition takes shape, some participants nonetheless attempted to "plant" ideas for others to pick up. In short, what emerged is a fascinating picture of how this group of student teachers tackled what in problem-solving research is known as an ill-structured problem. Their individual "solutions" reveal too their understanding of composing and indeed of music.

The presentation will end with some brief comments on existing models of the general/musical creative thinking process (Wallas, 1926; Webster, 2012/1978) in light of the findings here. Implications for compositional pedagogy will be shared.

[Abstract:0604]
[Commissions » Policy: Culture, Education and Media]

## Reclaiming Beauty in Music Education

**William M Perrine**

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Since the time of Plato, the contemplation of Beauty has been a central concern of Western philosophy. Questions regarding the nature of Beauty led to the development of Aesthetics as a branch of philosophical inquiry, and subsequently to various approaches for understanding music as an art form. Current philosophical approaches, grounded in Critical Theory, post-modernism, or post-structuralism, have largely rejected aesthetics as a basis for understanding music education. The result is a dominant approach to music education philosophy focused on political and social transformation in line with cosmopolitan values that minimize questions of Beauty. In this philosophical inquiry, I propose a return to grappling with questions of Beauty as the basis of a holistic and depoliticized approach to music education. I will consider two questions: what weaknesses in current music education philosophy warrant a re-examination of traditional approaches to the contemplation of Beauty, and what philosophical alternatives might provide for a more robust discussion of critical issues in music education curriculum?

In considering the first question, I will re-examine the presuppositions and consequences in current music education philosophy. In particular, I will argue that the philosophical shift away from Kantian aesthetics has very little to do with music as a sonic phenomenon, or even specific weaknesses in Kant's account, but is rather grounded in a particular political vision. Praxial accounts of music education misrepresent the Aristotelian tradition, and critical philosophy tends to collapse all philosophical questioning into directed political activity towards predefined liberatory ends. I thus argue that the move to praxial philosophy, at its core, is both philosophically unnecessary and is even detrimental to music serving as a common ground in cultures rife with political division and conflict.

Turning to the second question, I suggest that the Aristotelian tradition, properly understood, provides satisfactory answers to important critiques of aesthetic theory without recourse to Critical Theory. Using the moral and aesthetic philosophy of Alasdair MacIntyre, Jacques Maritain, and James Wilson as a springboard, I discuss the means by which music education as a living tradition can cultivate virtue in our students without divisive rhetoric or directed political activity. Primary among these virtues is the quest to understand Beauty, a process from which aesthetic discrimination and critical thinking follow. Within this philosophical approach, a wide variety of music as diverse cultural product can facilitate aesthetic and intellectual growth within a community of student musicians.

[Abstract:0606]
[Special Interest Groups (SIGs) » Musicians' Health and Wellness]

## Health status of music students in 2002 and 2017: evaluation of a comprehensive health and prevention program for music students in a German Music University

**Eckart Altenmueller[1], Eva Baumann[2], Jens Algermissen[2], Roland Kolb[2], Magdalena Rosset[2], Christos I. Ioannou[1]**

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Background: Well-being of music students has been an increasing matter of concern, since studies show that up to 50% of beginners suffer from playing related pain or anxiety, mostly caused by stress and overuse. University music education therefore should comprise a comprehensive prevention program addressing bodily as well as psychological health, establishing awareness for health-related aspects and impart practical knowledge concerning preventive health behaviour. In Hannover, we established such a program in 1994. Besides a lecture, entitled "The bodily and mental basis of healthy musicianship", tutorials in small groups informing about preventive strategies and techniques such as stage fright training are offered.

Methods: We conducted two surveys, one in 2002 and a second in 2017. Both surveys addressed health status, health behavior, playing related pain and performance anxiety. The first was distributed to all music students enrolled in performance classes. The second addressed only first year students and included additional questions on mental health, coping strategies, self-efficacy, stressful life-events and preventive activities. Additionally, students' evaluation of health-related classes was collected. It is planned to conduct three follow up studies - at the end of each academic year - in the same cohort to gain insights into the development of health-related attitudes and behaviors and to evaluate the efficacy of preventive interventions.

Results: The first survey was answered by 217 students, the second by 76 (return rate of 62% each). In the first survey 80% believed that health issues are very important for musicians, 75% did so in the second one, suggesting minor decline over time. While 2002, 63% answered that they were taking care of their own health sufficiently, only 17% were free from pain and reported to be in a very good health status. In 2017, 21% reported to be in a very good health status, while 18% suffered from permanent pain in the neck/shoulder area, suggesting this body region as the most critical one. Further data analysis will be conducted until presentation.

Conclusions: Health issues are important topics for music students. Playing related pain is the most common problem, however, seems to be less prevalent in 2017 as compared to 2002. This could be due to preventive programs implemented already in music schools or to higher awareness of health issues in general. Additionally, selection bias in the entrance examination and the students' different phases of study in the two surveys should be taken into account.

[Abstract:0607]
[Special Interest Groups (SIGs) » Popular Music Education]

## The Influence of Professional Development in Popular Music Education on the Pedagogy of Four Classically Trained Music Teachers

**Martina Vasil**

*University of Kentucky*

BACKGROUND: Although there has been an increased prominence of popular music education programs in K–12 school music programs in the United States (Powell, Krikun, & Pignato, 2015), many music educators do not feel prepared to teach popular music (Byrne & Sheridan, 2000). Challenges teachers face include their own views of popular music, their uncertainty about how to bring informal music learning practices and nonformal teaching practices into K–12 music classrooms, limited resources and professional development opportunities, and institutional constraints (Abramo & Austin, 2014; Abril, 2009; Allsup, 2003; Colley, 2008; Green, 2008; Hess, 2013; Kastner, 2012). Research on professional development specifically centered on popular music education is emerging (West, Clauhs, Cremata, & Powell, 2015); there is a need for more research in this area.

PURPOSE: The purpose of this study was to examine how four classically trained music teachers, who received the same professional development in teaching popular music, implemented new ideas into their K–12 music classrooms. This inquiry was directed by Bandura's (1986) Theory of Teaching Self-Efficacy, which asserts that changes in teachers' beliefs in their ability to successfully accomplish a task stem from four primary sources: 1) enactive mastery experiences (completing a task); 2) vicarious experience (watching others complete a task); 3) verbal and non-verbal persuasion (encouragement or deterrents); and 4) physiological reactions (anxiety).

METHOD: The data for this multiple-case study were three semi-structured interviews, two site visits and observations, documents, and a researcher journal. Data were synthesized in the form of four narratives and examined through thematic analysis.

RESULTS: The professional development workshop provided teachers with preliminary skills in teaching in nonformal ways and creating informal learning experiences for their students. The free resources from the workshop supplemented teachers' current curricular resources and strengthened teachers' abilities to successfully implement popular music education into their classrooms. The hands-on approach of the workshop simultaneously gave teachers enactive mastery and vicarious experiences. Further, the workshop presenter created an encouraging context where it was safe to make mistakes; this reduced feelings of anxiety in teachers and increased feelings of self-efficacy.

CONCLUSION: Through examining the experiences of four teachers, the researcher offers suggestions for other formally trained, K–12 music teachers interested in facilitating popular music pedagogies. Professional development workshops that actively engage participants and have a low-risk atmosphere may be more effective in helping inservice teachers implement popular music education in their classrooms.

[Abstract:0609]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Small Steps Toward Big Change in Music Education Curricula

**Lori Gray**

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The content and structure of music degrees in the United States has remained largely unchanged since the early 1900s, and is based on a conservatory model that emphasizes musicianship (Colwell, 1985; Gohlke, 1994; James, 1968; Keene, 2009; Mark & Gary, 2007). The College Music Society Manifesto (2014) has called for progressive change within departments and schools of music to meet the needs of contemporary students. Many United States programs are also facing the need to change based on the National Association of Schools of Music accreditation process, new Board of Regents requirements, college or university requirements, new standards from professional organizations, or program updates to meet the needs of contemporary learners. Questions regarding how to prepare future teachers for the profession are not new and have been at the center of this debate (Abeles, 2010; Labaree, 2008; Sedlak, 2008; Wilson & Tamir, 2008).

This paper will outline the curricular changes I have worked on with my colleagues at two universities, grounded in seven years of research conducted with a co-researcher at his own university. My co-researcher and I began our work in 2011 with the creation of a database of all NASM accredited institutions that offer a music education degree that leads to licensure. We have since used that database to conduct various studies to analyze the content of degree programs, to explore the content in specific courses, and to examine exemplar models of progressive curricular change. The College Music Society in their Manifesto cautions music programs about "curricular tinkering" rather than the "systematic, foundational overhaul" they suggest is needed for programs today (p. 15). However, I have discovered that when serving as the only dedicated music education faculty line within a small music education program, or one of two lines, small curricular changes may be necessary. Guided by a larger vision of a dramatically altered music education degree that prepares adaptable music teachers for a variety of music positions, I am taking multiple small steps toward my vision for change. I will outline the curricular changes I have made, and my dreams for the ideal music education degree. If I open myself up to conversation and ask for guidance in taking the larger steps needed, I hope my colleagues in music education will help me find the creative path forward to a flexible music education degree that paves the way for creative, culturally responsive, adaptable, and dynamic music teachers.

[Abstract:0611]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## The Ability of Various Grade 8 Student Demographic Subgroups to Respond to Music as Measured by the 2016 NAEP Assessment

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The role of a music educator is an interactive one between student and content. This role is meant "to enhance music education by promoting the understanding and making of music by all" (NAfME, 2015, Strategic plan, p. 1). The usage of "all" in the NAfME Strategic Plan could refer to "all" students achieving at equivalent levels regardless of selected demographic factors. However, due to inequitable offerings, inconsistencies in scheduling, and lack of content relatability, the needs of all students perhaps are not being realized in many music programs across the nation.

Approximately every ten years, The National Assessment of Educational Progress (NAEP), the largest nationally representative and continuing assessment of what America's students know and can do in various subject areas, is undertaken. In music, although music educators have endorsed, at least philosophically, the idea that music education in the United States should be focused on the artistic processes of creating, responding, and performing, the most recent NAEP Music Assessment (2016) only evaluates the ability of eighth grade students in the responding dimension. Given this limitation, however, it is still possible to examine the results of the NAEP assessment measure in response to this research question: has music education advanced toward fulfilling the NAfME Mission Statement in such a way that all students are achieving in the responding dimension at equivalent levels regardless of selected demographic factors?

The purpose of the study is to describe the ability of various demographic subgroups of students to respond to music as measured by the NAEP assessment. Results suggest average scores for eighth–graders were not significantly different between 2008 and 2016, nor were there significant differences in the percentages of students who reported taking music classes. However, lower percentages of students reported engaging in some music activities outside of school between 2008 and 2016. In addition, average scores differed by gender and regionally across the country in 2016. The findings of the study imply that in order to achieve the goal of "music for all," a long-standing goal articulated over 100 year ago by Frances Elliot Clark (1916), when she said, "…music must be arranged to attract, hold and educate every boy and girl…" (p. 600), perhaps more attention will need to be given to new mediums of creating and responding to music that are culturally responsive to diverse community settings in which music programs exist all across the nation.

[Abstract:0614]
[Special Interest Groups (SIGs) » Music Technology]

## The Teacher/Producer in a Digital Music Classroom

**Matthew Clauhs**

*Ithaca College*

Recent technological advances have produced practical hardware and software tools for creating music in the classroom. Unfortunately, many music educators are unprepared to teach musical skills through digital technology. While access to technology has steadily increased in U.S. schools, music teachers report that they primarily use technology for administrative tasks and not for instructional purposes. On the other hand, their students are continually finding new ways to express themselves musically through the latest technology and apps. This is a missed opportunity for music educators. Music technology, particularly in the forms of sound recording and music production classes, could potentially help bridge the gap between school music and students' lives outside of school. Classes on songwriting and technology have created smoother transitions between musical engagements inside and outside of school. The integration of music technology offerings into traditional school music programs may also help initiate more student-centered, relevant, and engaging learning experiences in the classroom.

If music educators had meaningful music technology experiences in the teacher education program, they may be more likely to utilize these tools in their future classrooms. This presentation explores how music education programs can better prepare pre-service teachers to use technology as an innovative tool for long-term engagement, not as a flash-in-the-pan experience of no lasting musical or creative value. The presenter will provide examples of performance-based authentic assessments, such as recording an original album to promote and sell through online digital distribution and streaming services (e.g., i-Tunes, Spotify, Rhapsody). The presentation will also explore how music technology classes provide opportunities for interdisciplinary or inter-school collaboration through group recording projects, bringing together otherwise disparate groups in our schools, communities, and regions. This presentation will define the role of teacher as facilitator or producer. In our model, the classroom transforms into a studio and the school program into a working record label. The students become creative independent artists and singer-songwriters, and school music becomes synonymous with student music. We will examine how stages of music production may be experienced in a classroom setting using technology on any budget and how pre-service teachers can develop recording, mixing, and mastering techniques. Opportunities to engage with digital music technologies will certainly widen the door for many K-12 students who are less interested in traditional ensembles.

[Abstract:0617]
[Commissions » Research]

## Photographic representation of gender in the Music Educators Journal: Postwar America

**Kristin Coen-Mishlan**

*Kent State University, Kent, Ohio, USA*

Photographic representation of gender in publications could possibly influence the opinions and actions of readers. Few studies have investigated photographic representation of gender in music education publications. Therefore, the purpose of this study was to replicate the method of Adam J. Kruse, Robin Giebelhausen, Heather N. Shouldice, and Andrea L. Ramsey's study, which looked at photographic representations in the 1962-2011 publications of Music Educators Journal. The current study assessed issues of the MEJ from 1946-1961. The guiding research questions were, 1) What themes can be developed from the pictures? 2) What are the trends of gender representation as the volumes advance? Photographs were scanned and input into a database for classification by gender. The presentation will address themes and trends identified in the content analysis, and include a numerical analysis of the photographs of named persons by gender. Findings suggest that the amount of photographs in each issue increased as the years advanced, possibly due to technological advances as well as economic stability after the war. The representation of women increased, however the role of conductor was predominantly male. It is hoped that this presentation will spread awareness of gender representation in music education.

[Abstract:0618]
[Commissions » Research]

## Mentors, role models, and goals: Experiences of female band directors in Ohio, USA

**Kristin Coen-Mishlan**

*Kent State University, Kent, Ohio, USA*

Previous literature has identified the need for female band directors to have mentors and role models, the lack of female band directors at the secondary level, and their varied experiences in the field. The purpose of this study is to collect demographic information of female band directors in Ohio, which includes their relationship with mentors and role models, their personal and professional goals, and their experiences as women in the field. A survey, adapted from a 1988 dissertation by Greaves-Spurgeon, was used to collect information from female band directors in Ohio who were recruited through the use of snowball sampling. The research questions asked were: how are female band directors in Ohio using role models and mentors? What are their personal and professional goals? And, what are their experiences and recommendations for women in the field? Data was collected over a span of three weeks. Descriptive data analysis addresses the basic demographic information which includes age, race, marital status, number of years teaching and level of education. Thematic qualitative data analysis addresses the open-ended responses of the survey in order to present participants' experiences as women in the field. The findings of the study indicate that females are communicating with their role models and mentors, however, they may not be sharing their personal experiences with one another. A majority of the participants shared negative experiences of being women in the instrumental field, although there were participant responses that indicated being female was not an influence. These findings support previous research concerning female band directors, and I recommend we continue to support women in these positions, as well as in positions of authority and leadership.

[Abstract:0622]
[Commissions » Research]

## Questioning as a self-regulatory metacognitive process to encourage creative thinking in student composers

**Houw Ping Lau**

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Compositions arise out of composers asking questions. John Cage shared that his compositions were borne out of the questions he had asked himself; in particular, questions that are fundamental, and yet, not commonly asked. The ability of composers to ask questions plays a central role in the music compositional process. The use of metacognitive strategies, such as questioning, can inspire student composers towards self-regulated creative thought (Pesut, 1990; Zimmerman, 2002).

The purpose of this study is to examine student composers' questioning behaviours and cross compare the types of questions student and professional composers asked themselves during the ideation process for five compositional tasks. These compositional tasks were distilled from existing works by contemporary composers Georges Aperghis, Joanna Bailie, John Cage, Li-Chuan Chong, James Clarke, Frank Denyer, Helmut Lachenmann, Conlon Nancarrow and Samson Young. The questions these composers asked themselves allowed for new knowledge and alternative ideas to be birthed through the transference of learning from one context to another.

Forty-six Junior College Level 1 students (17 year olds) who are enrolled in seven different mainstream schools in Singapore and are currently offering music as an examination subject at the GCE A-Level were instructed to pen down all the questions they would ask themselves during the brainstorming process. Students' responses are then qualitatively analysed and thematically categorised for each task. The different levels of questioning between students and composers, with the latter group posing mainly di-

vergent and higher order thinking questions, are especially evident in the considerations of medium, presentation of ideas, identity (of chosen materials), the use of space, the interpretation of common musical concepts (e.g. the use of canon), as well as the ability to apply concepts from other disciplines into music. Honing students' skill in asking divergent and higher order thinking questions would thus encourage critical and creative thinking, which may result in more imaginative compositional conceptualisations.

[Abstract:0623]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Personal values and aspirations to work with music education in Brazil

**Ana Francisca Schneider Grings**

*Federal University of Rio Grande do Sul*

Over recent years there has been an increase in the offering of Teacher Degree Programs in Music due to the law Nr. 11.769/2008 that makes the teaching of music mandatory in elementary schools. Currently there are more than 150 regular and distance Teacher Degree Programs in Music. However, this offer does not meet the demands of schools for specialized teachers, since they have had to include the teaching of music in their curriculum to comply with the law. Even having this significant number of courses, due to geographic issues, we have teachers coming from other graduate programs in Arts, who are workshop presenters or who work with music but come from other areas of study. Due to the multiplicity of educational background of the teachers that work with music in schools, it is difficult to profile this professional and his or her motivation for teaching music.

This research study aimed to investigate the personal values and aspirations for music teachers to work with music education in basic schools. Personal values and aspirations are understood here as professional performance targets and investigated from the perspective of Self Determination Theory. The methodology followed a quantitative approach, configured as a survey delivered via the Internet. The sample consisted of 339 undergraduates in music education. The data were submitted to descriptive and inferential statistical analysis.

From the results, it is possible to affirm that the Brazilian music teachers that participated in this research, work in basic schools guided by a community relationship feeling. This result pointed to an intrinsic construct that promotes basic psychological needs: autonomy, competence and relationships. However, their aspirations for the future are based on intrinsic and extrinsic motivation. Music teachers aspire to such intrinsic goals as self-acceptance, affiliation and community feeling, and extrinsic goals such as financial sucess and popularity. In this research we found that extrinsic goals are not related and are not influenced by intrinsic goals in the work context. Despite of the low income and lack of recognition from employers, students and families, Brazilian music teachears are satisfied with their jobs and intend to continue working in the area.

[Abstract:0627]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## The Inversion of Teaching Music - Inverted Classroom Model (ICM) for Music Education in School

**Andreas Bernhofer, Elisabeth Wieland**

*Department of Music Education, Mozarteum University, Salzburg, Austria*

The Inverted Classroom Model (ICM) is an instructional strategy and a type of blended learning mainly used in school subjects with alternating phases of teacher input and exercise (e.g. mathematics). In contrast to the classical way of starting with teacher input at school and exercising at home, in ICM pupils prepare themselves at home by watching short video clips produced by their teacher. They come to class with self-developed basic knowledge about the current topic. The term 'inverted' in ICM describes this inversion of input phases and exercising phases and increases time during the lessons for the teacher to interact with the pupils and to support them in their individual learning process and deeper understanding of the topic. ICM changes the role of the classroom teacher from lecturer to guide.

Reflecting on adapting the ICM for music education at school, many examples for areas of music theory or music history can be found, where short video clips were produced to illustrate the content. But music lessons at school particularly contain essential parts of musical practice (e.g. singing or exercises with body percussion and musical instruments). The main focus of this work was to explore multiple possibilities and teaching scenarios how ICM could be used for supporting musical practice at school.

In the frame of a music didactics course at university, undergraduate students were introduced to the concept and basics of ICM. Their task was to develop teaching models for musical practice in connection to ICM. After phases of group work, presentation of the results and video clip production, the developed teaching models were implemented in music classes of the universities' partner schools. An evaluation of these small educational projects provided interesting insights into assets and drawbacks of ICM.

The results of the students' group work demonstrate numerous implementation potentials of ICM for musical practice and show the creativity of music education students in developing own ideas of teaching models.

This work of ICM in connection to musical practice is a first attempt in this special field and provides valuable findings. In particular, the closer look at the work process during the attendance phases offered interesting results for further development of innovative teaching methods in music education at school.

[Abstract:0630]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Strangers No More: Integrating Refugee and Immigrant Students in the Music Classroom

**Anand Raj Sukumaran**

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The intensification of armed conflicts and instability around the world has swelled the global refugee population to its highest level since the post-second world war era. Although the course of resettlement is a challenging one for all refugees, children face additional adversity due to their sensitivity to instability and trauma (Heptinstall, Sethna, & Taylor, 2004) and the complexity of their life stage (Brough, Gorman, Ramirez, & Westoby, 2003). Music education has the potential and power to play a significant role in the positive acculturation of both refugee and immigrant children (Fazel & Stein, 2002; Hjern & Jeppsson, 2005; Marsh, 2013; Odena, 2010). Drawing from an interdisciplinary research base (e.g., music education, education, ethnomusicology, psychology, anthropology, cultural studies), this spoken paper will explore the topic of refugees and immigrants in the music classroom through the following perspectives:

1) A historical overview of efforts to integrate children of immigration into the music classroom.

2) The experience of refugee and immigrant children in public school systems.

3) How music serves refugee and immigrant children to navigate schooling.

4) The integration of all immigrants into the music classroom.

The proposed presentation will illustrate how music education might serve as a source of emotional respite and healing, a channel to explore identity and agency, and a bridge to the manifold cultures of their host country. It will also uncover how the presence of 'New Citizens' in the music classroom offers their teachers and peers an expansive understanding and appreciation for novel ways of seeing the world.

In his inaugural address, U.S. President Kennedy lamented that we live in an "age where the instruments of war have far outpaced the instruments of peace" (Clarke, 2005, p. 16). First spoken in 1961, these are prescient words for our time as well. Channeling the content and sentiment of his speech, this spoken paper will challenge us to not only ask what music education can do for those seeking refuge in our nations but to consider how new arrivals might enrich, enlarge, and enliven the collective artistic vision.

[Abstract:0631]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Dialogical Practices in Musical Education

**Denise Andrade de Freitas Martins, Ilza Zenker Leme Joly**

*Universidade do Estado de Minas Gerais*

This text refers to research performed together with the participating community in an extension project, which performs musical and artistic practices, developed in a city in the inner area of Brazil. The theoretical reference sustains itself mainly in the concepts of social practices and educational processes, intercultural, music multidimensionality and formation processes. The research, which is qualitative and phenomelogically inspired, comprises two moments: intervention methodology (theme raising, thematization, problematization) and research methodology (ideographic and nomothetic analysis). The intervention methodology is based upon the dialogical pedagogy of the Brazilian educator Paulo Freire. Results showed that artistic and musical practices which involve different people in construction and reconstruction processes of performance and excursions/trips are powerful in promoting new learning moments and deeply contribute to the development of socialization and the feeling of "being able to".

[Abstract:0632]
[Commissions » Community Music Activity (CMA)]

## Music education at an under-resourced school through partnership between university and community

**Dorette Vermeulen**

*University or Pretoria, South Africa*

An important goal of all South African universities is to create an awareness of the social, educational and economic needs of their surrounding communities. Through community engagement, participation involving individuals, organisations and institutions are set in motion in order to generate mutual benefits. Such an opportunity arose through the communal needs of the music education programme at the University of Pretoria, and a school in close vicinity to the university campus which lacked provision of music education to foundation phase learners. Thereby the needs of the school could be combined with the needs of the pre-service music education course.

Approximately 80 pre-service teachers – enrolled for a semester course in music education as part of their training to become junior primary generalist teachers – were placed at the school to teach music lessons. Students worked in teams of four, and each group was assigned a music specialist student who acted as their

mentor and music coach. Both generalist student teachers as well as the music students were research participants in this study. Data collection strategies involved observations of the 20 lessons presented to grade 2 and grade 3 learners at the school. Additionally, a reflection session was held after each lesson during which the students and their mentor shared comments on their experiences during the preparation and presentation phases of the lesson.

Findings of this study revealed that generalist students experienced a sense of achievement and accomplishment after presenting enjoyable and meaningful music activities to the learners at the school. The real-life classroom situation afforded the students the opportunity to observe how young learners responded positively to music while being actively involved and engaged throughout such learning activities. Furthermore, generalist students realised that, regardless of them not being formally trained in music, they were able to plan and present highly successful music lessons to the learners by selecting target-group appropriate quality music sources, materials and media, as well as drawing knowledge from a mentor music specialist. This gave them confidence and nurtured their own music skills. The music students each motivated and inspired their group of students to achieve success, thereby developing their own mentoring and leadership skills which are important for their future careers as music specialists at schools. Community engagement projects therefore present viable options for the provision of music education at under-resourced schools in South Africa.

**[Abstract:0633]**
**[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]**

## Instrumental and choral ensembles in Cyprus: A historical and sociological investigation

**Yiannis Miralis**

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Wind bands are a very popular instrumental ensemble in various countries. Having their roots in military bands of the 19th and 20th centuries, they have established themselves in the police force, the military, in public and private schools, universities and communities. Similarly, adult choirs are usually the most prominent community ensemble. This paper will focus specifically on the history and educational and cultural role of community bands and choirs in Cyprus. These large ensembles represent the oldest musical organizations in Cyprus and they played a major role in the musical development of the island. Specifically, even before music was integrated as a separate course in the curricula of public schools and before the existence of private music schools, the only way for someone to learn to play an instrument or engage in group music-making activities was through participation in a choir or band. Their history, musical contribution and social role in the cultural life of Cyprus is not only unknown but also underestimated not only because their membership is comprised exclusively of amateur musicians, music lovers and students but also because the artistic level of their performances is, inevitably, not of a high quality. Nevertheless, community bands and choirs play an important role in Cypriot society and provide unique performance opportunities for hundreds, if not thousands, of Cypriots. Currently, there are eight community bands and around 20 community choirs in Cyprus.

This paper presents the results from a research study which investigates the following questions in regards to bands and/or choirs in Cyprus:

a) Under what socioeconomic conditions were Cypriot community ensembles established?

b) What is the socioeconomic and musical background of ensemble members?

c) What is the current role and function of the various community ensembles?

d) What kind of repertoire do community bands/choirs in Cyprus perform?

e) What are the reasons for participating in a community ensembles?

So far there have been very few research studies that focused on community music making in Cyprus, investigating specifically the attitudes of amateur choralists. It is expected that this research will illuminate the reasons have that contributed to the establishment and development of amateur music making in Cypriot society, and identify the possible factors for its current stagnation. Results from this and other related studies from abroad will greatly benefit Cypriot music education and will be an invaluable resource for music supervisors, community leaders and administrators.

**[Abstract:0634]**
**[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]**

## Transnational Dialogues in World Music Pedagogy: Interactions across Continents

**Akosua Obuo Addo[1], Yiannis Miralis[2]**

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This presentation focuses on a Collaborative Online International Learning (COIL) graduate course in music education at two institutions in Europe and the USA. Experiences and dialogues between music educators from the two countries provided opportunities for continuous professional development and for building professional networks within and across countries. The questions of this project were:

a) How do transnational dialogues facilitate implementing world music in education?

b) How do transnational dialogues provide teachers with supportive experiences and feedback while implementing world music

content?

c) To what extent do available academic technologies enrich the learning experiences of participants?

Method

Through a detailed description of the course material and assignments we will examine how the enriched experiences of the participants enabled their involvement in world music pedagogy. Data was collected through focused interviews with participants who, simultaneously, served as culture bearers and novice learners of world musics. Their dual identity was further investigated through an examination of their thoughts and reflections, as documented in their solicited journal narratives.

Results

Students were asked to provide visual autobiographies, sharing musical identities in the form of digital stories, connecting with local immigrant communities and investigating musical case studies of immigrants. Graduate students reflected on and shared their musical culture and identity, communicated effectively across cultures and collaborated in small groups within and outside of class. They were also able to engage in invaluable discussions over the "what," "how" and "why" we engage in the teaching of world musics. These experiences resulted in a broadening of student understanding of world music and contributed towards music education and global social change.

Implications

The experience was challenging both for students and instructors, and there were many implications for participants and education in general.

Conclusions

We share lessons learned from interactions with students, instructional designer, and faculty, and present the overall outcomes of an innovative educational project that can directly impact decision-making in world music education.

**[Abstract:0635]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Music Repertoires of Teachers In Chile: relationships between contexts of origin, university education and teaching practices

**Carlos Poblete Lagos**

*University of O'Higgins*

The current research examines the relationships between socio-cultural contexts, musical practices and repertoires, exploring connections between musical repertoires of audition and music performance from the contexts of origin, music teacher education programs and teaching practices, of a sample of music teachers that studied music education in Chilean institutions between 1969 and 2010. The theoretical basis of the research is supported in the concept of habitus of French sociologist Pierre Bourdieu, concepts of horizontal/vertical discourses, repertoire/reservoire of British sociologist Basil Bernstein, and conceptualizations about musical genres and repertoires based on the works of Phillip Tagg, Jennifer Lena & Robert Peterson, and Trudier Harris.

The relational nature of the research problem required a mixed design methodology, based on the application of a social and musical characterization questionnaire, semi-structured interviews with scholars and professors from Chile and Latin America, complemented by documentary evidence of the historical evolution of teacher education programs from the institutions involved.

The results of the study enabled the identification of relationships between socio-cultural contexts of origin, teacher education and teaching practices contexts, from the analysis of musical repertoires of participants and the study of the historical evolution of music teacher education programs at the selected institutions. The research findings of associations between musical repertoires, socio-cultural contexts and historical periods of teacher education, allowed us to see the incidence of historical periods and its characteristics as a cultural mood or spirit of a time in terms of repertoires and musical practices.

**[Abstract:0637]**
**[Commissions » Early Childhood Music Education (ECME)]**

## Maternal perceptions of maternal-infant attachment linked with maternal infant-directed musical activities in urbanized populations

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Theoretical background: Across every culture, researchers find that mothers sing to their infants and lullabies show distinctive, recognizable qualities (Trehub & Schellenberg, 1995; Trehub & Trainor, 1998). However, with increasing urbanization trends and access to technological devices worldwide, there is interest in the nature of infant-directed musical activities and in whether lullaby singing still exists in the daily lifestyles of urbanized, technology-immersed mothers (Trehub, Unyk, & Trainor, 1993a; Arabin & Jahn, 2013).

Furthermore, there is strong interest in links between infant-directed early musical interactions and maternal-infant attachment. Fields of medicine and psychology show acceptance of the theory that early maternal-infant attachment is a positive and desirable process, and that lack of it can have major negative impact on long-term relationships and child development (Ainsworth, 1979; Klaus & Kennell, 1982; Brockington, Oates, & George, 2001; Antonucci, Akiyama & Takahashi, 2004). Maternal singing is found to benefit the mother-infant relationship, specifically maternal-infant attachment (Shoemark, 2011; Loewy, 2011; Standley & Whipple, 2003).

Aim: The aim of this empirical, descriptive study is to determine urbanized mothers' perceptions of the nature of their infant-directed musical activities and of links with maternal-infant attachment.

Method: This is a pilot study, aimed at leading to a larger study the following year with a broader population. It will be conducted in cities across the globe, with three women in each city who have given birth to at least one child under seven months of age participating in interviews. Participants will be recruited at post-natal/breastfeeding/immunization clinics. Responding to scripted, open-ended questions, participating mothers will report on their perceptions of the nature of their infant-directed musical activities and links to maternal-infant attachment. Qualitative analysis of data will lead to a narrative report.

Results: Outcomes of the qualitative analysis of data will involve detailed descriptions of the nature of infant-directed musical activity reported by urbanized mothers and reported links to maternal-infant attachment. Results will be available at the time of the ISME World Conference in Baku.

Conclusions and implications for music education: It is anticipated that the outcomes of the study will provide valuable information on perceived emerging infant-directed musical cultures of urbanized mothers and possible links to maternal/infant attachment. Furthermore, such results may lead to potential ideas for research in which services are offered to pregnant women and mothers of young infants, exposing them to a range of possible infant directed musical activities and possible potential for impacting maternal/infant attachment.

**[Abstract:0638]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Music in Schools: possibilities and challenges for critical awareness in musical experiences

**Maria Cristina De Carvalho Cascelli de Carvalho[1], André Felipe De Araújo Arraes[2]**

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In our society, music is related to a wide range of functions and meanings, which have a very significant personal and social dimension. This can be noticed in the ways individuals and certain social groups - such as family, school, religion, friends and media - are and think. This approach considers music as a social practice, that is, a cultural, artistic and human manifestation imbued with social realities. In this perspective, this paper presents a professional master degree thesis that aimed to reflect on the challenges and possibilities of music lessons developed to raise students' awareness of their musical experiences, not denying, but expanding their repertoire. This is a study in the field of School Music Education carried out as reflective action on teacher's practice with 18 students aged between 13 and 16 years from the 8th grade, group A, from the Centro de Ensino Fundamental 05 (CEF 05), at Paranoá, Brasília, Brazil. The school's building was adapted to receive problematic and low academic students. They had low self-esteem and no learning motivation. Data included questionnaires with students, round-table discussion as pedagogical strategy, researcher journal and music lessons planning.

This professional teacher education project adopted some of Freire's (1979) thoughts of conscientization and empowerment, as well as some music education writers, mainly Abrahams (2005). The Freire concept of conscientization (conscientização) could be understand as a construction process whereas a community is aware of their rights and duties. When they understand their context and the meanings of their social behavior, the individuals perceive themselves as subjects that interfere in the cultural historical process. Therefore, they could decide on their actions and choices. The critical reflection about their context and actions produced conscious and innovative decisions. Thus, the conscientization could be understood as a critical development for conscious decisions that are capable of transforming communities.

This research intends to promote a reflection on musical practices and on the influence of music in the daily routine of the society to promote citizenship. The methodology consists of a reflection on teacher's practice (Bzerzinski; Garrido 2008), developed with the above-mentioned student group. The results reveal that those students expanded their musical understanding and developed their reflection on music and on music making, including composition experience. The data show that daily contact with music can be a powerful tool to instigate students' reflection in music classes.

[Abstract:0639]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## soundLINCS, as a charity working with Higher Education Institutes, investigates the impact and outcomes of research upon inclusive practice in music and non-music organisations through grant funded programmes

**Nikki-Kate Heyes MBE**

*Individual*

soundLINCS is a not-for-profit community music organisation operating across the East Midlands, England. Working in partnership with local, regional and national organisations, soundLINCS provides and develops high quality and innovative music-making opportunities and training for all ages and communities.

soundLINCS does this by:

- Providing advocacy and information through e-bulletins, social media

- Undertaking research

- Offering training and professional development for both musicians and non-musicians

- Running music workshops and residencies in an array of music and multi-arts genres; from samba to singing and pop to production and technology

- Creating toolkits, apps and books designed to provide music-making opportunities to as many people as possible.

soundLINCS' vision is that everyone has an opportunity to be empowered through music.

After 20 years of continuous operation, a dominant focus for the company is developing sustainable models of musically inclusive practice and transferring the most effective models into new or related contexts. Underpinning the progress from developing to transferring is a process of learning, understanding and evidencing what was achieved.

soundLINCS takes the position of 'instigator' for research-based activities and brings together keen and interested people from organisations that become partners. The company follows a dialogic approach with partners so that it is clearly understood what the purpose of the investigation is, and how any new learnings can be secured and subsequently transferred.

Facilitating research partnerships (HEI) requires that the company to take account of and balance a complicated mix of realities and aspirations which, in some instances are competing. Into the mix go ideas, creativity, designs, methods, funds, timelines, risks, resources, benefits, limits, outcomes, outputs, restructures, resignations.

Recent research has involved discussion and activity with:

- Bishop Grosseteste University, Lincoln - Music programmes for Early Years and vulnerable young parents

- Nottingham Trent University - Music programmes for whole class teaching in SEND settings and young people who offend or are at risk of offending

- York St John University - Workforce development programme with Children's Services practitioners

- University of Lincoln - Music programme in two paediatric wards of a county hospital

- University of Leeds - Toolkit for music work with deaf/hearing impaired

soundLINCS instigates research activity to make a difference in the ways that inclusive musical practice is perceived, adopted, and enacted within the original partnerships and subsequently transferred to new or related contexts. The visible legacy is compelling documents, useful toolkits, improved practice and sustained change within music and non-music organisations.

[Abstract:0640]
[Commissions » Research]

## "Expressive singing and "scenic space" with children 4-5 years old"

**Johannella Tafuri[1], Maria Grazia Bellia[2]**

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Introduction and theoretical background: It is very frequent to see and hear preschooler children singing in different contexts. They like to sing the songs learned at school, at home from parents or TV. Many studies have been published about children singing (Young 2004, Tafuri 2008, Tidoni 2011 etc.) and many aspects have been considered: the appearance and the development of singing ability, the ability to sing in tune, to memorize the songs, to manipulate and invent them etc. But there is an aspect that didn't receive adequate attention: the way they sing, that is the expressivity of their performance.

Aims: Looking at how children sing, many questions can arise: are children enjoying themselves when they sing learned or invented songs? Do they reproduce an expressive model previously heard or do they invent a personal one? Some recent research investigated on this subject (Tafuri, Fabbri 2016; Tafuri, Bellia 2017) evidentiating some relationship between the proposed model and the performance of the children. The aim of the present research is to verify if children aged 4-5 years sing spontaneously in a more expressive way if the teacher creates around them a "scenic space", that is a space prepared for purposes of the representation of the sung story, a space in which children can sing really getting into the part of the different characters of the story.

Method: Subjects: children 4-5 years old, attending their kindergarten, divided into an experimental and a control group.

Procedure: all the children have been invited to sing two of the songs learned from one of the researchers, containing a story. The way to accomplish the task was different for the two groups: the experimental group was invited to sing the chosen songs using all the space of the room in order to perform the story narrated by the song. They were allowed to dress up in order to better perform the characters of the story. The control group rehearsed and performed the two songs remaining seated. The materials included, besides the two chosen songs, audio/video recorders and some objects for dressing up.

Results: A detailed analysis of the musical traits managed by the children (agogics, dynamics, timing, articulation and voice quality) has been conducted with particular attention to the use of different sound qualities.

Conclusions: The results highlighted the process of managing physical sound properties while singing, and a better expressive level when children can use the scenic space.

**[Abstract:0641]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Brains, Biochemistry, and Bizet: Adolescent Neuroscience and Music Education

**Anand Raj Sukumaran**

*University of Michigan - Ann Arbor, Michigan, USA*

Developmental neuroscience research has revealed the incredible potential, malleability, and fragility of the adolescent brain - presenting this life stage as an 'age of opportunity' (Steinberg, 2014). During adolescence, the brain achieves a level of maximal 'neuro-plasticity' unmatched by any other time except the ages of zero to three (Lillard & Erisir, 2011). Thus, music educators can maximize their effectiveness by 'teaching with the brain in mind'. This spoken paper will first focus on the adolescent brain - its development, vulnerabilities, and potential as well as how educators can support specific aspects of their development through music. Next, it will examine the cognitive components of creativity and uncover how research in this area might be applied to the music classroom. There will be a discussion of how these findings might inform our advocacy and policy efforts. Part four will look at what neuroeducation research reveals about the collaborative intersections in arts education. The presentation will conclude with an opportunity for participants to offer applications of their newfound knowledge within real-world scenarios.

Participants in this session will leave with:

1) An understanding of how to account for the radical transformation, early onset, and extension of the adolescent brain stage in the curricula and pedagogy of music education.

2) A greater appreciation for the breadth and depth of musical possibilities open during this life-stage.

3) Insight on how to nurture individual, and ensemble musical success while navigating tensions between adolescents' limited self-regulation, desire for autonomy, need for structure, and peer influence.

**[Abstract:0643]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Learning Outcomes, Standards and … Beyond: a European Perspective on Lifelong Learning in the Music Educator's Profession

**Thomas De Baets[1], Gerhard Sammer[2]**

*[1]LUCA School of Arts/KU Leuven, Leuven, Belgium*
*[2]University of Music Würzburg, Germany*

Theoretical/pedagogical background: The network of the European Association for Music in Schools (EAS) has existed for more then 25 years and brings together 30 countries across Europe. As its membership is strongly connected to music teacher education, this expertise can be considered a unique hallmark of the association. This focus has led to the development of important documents in the last decade: a set of Learning Outcomes (LO) in Music Teacher Training (2009) and Generalist Teacher Training (2015). EAS also recently contributed to a set of Standards for Classroom Music Teacher Education in collaboration with AEC and EMU (FULL SCORE project, 2017). The standards are expected to be used by institutions for self-evaluation and external evaluation and are realised in a growing demand on measurability, outcome orientation and mechanisms of quality assurance. In contradiction to this, EAS was mainly interested in finding a mutual understanding, exchanging ideas, creating platforms and using such documents as a 'mirror' of traditions, and for opening the mind and perspectives on the education of music teachers in schools.

Aim/focus: The presentation will present and discuss these documents for music teacher education on the European level and further focus of the following cluster of research questions:

o How do these documents relate to each other (LO 2009 and Standards 2017)?

o Are there elements that are not/can't be/shouldn't be captured in both documents ('hidden curriculum')?

o How do (future) music teachers experience these documents in relation to their education and their future profession?

Method/approach of the work

Connected to the theoretical discussion we will present the results of a pilot study: all questions are also investigated through the lens of preservice music teachers and through the lens of young professionals. The documents will be discussed in focus groups in Belgium and Germany (comparable gender balance, number of persons 5-8) in the native language of the participants; one moderator, one observer; clear protocol, semi-structured (participants have the chance to study both documents in advance); video recorded and verbatim transcript.

Results / summary of the main ideas

Clear ideas about the different perspectives on the research questions (but limited data set), differences between the focus groups.

Conclusions and implications for music education.

- General reflections about the usability of those documents & perspectives for the future / comments about 'hidden curriculum' and about 'lifelong learning'
- Conclusions for the EAS network

[Abstract:0644]
[Special Interest Groups (SIGs) » El Sistema]

## El Sistema Inspired Program in Italy. Il Sistema delle Orchestre e dei Cori Giovanili ed infantili in Italia: a quali-quantitative study

**Antonella Coppi**

*Free University of Bolzano/Bozen - Faculty of Education*

El Sistema Inspired Program is already producing extraordinary changes in many countries, especially those where impoverished communities are most active. Teachers are reporting dramatically increased levels of concentration, discipline, motivation and attendance among students. Today El Sistema is a tested model around the world. Many 'Inspired Programs' have applied the Sistema model as it can both create great musicians and dramatically change the life trajectory of hundreds of thousands of a nation's neediest kids. The Sistema Europe, founded in 2012, is a network open to all European Sistema and Sistema-inspired organizations and individuals who aspire to carry out musical activities faithful to the principles of Venezuela's El Sistema. (Sistema Europe's articulation of these principles can be found below). Sistema Europe exists to take forward the Sistema vision, created by J.A. Abreu, in diverse European situations. The network is run by the Sistema Europe Association, a non-profit organisation established in 2014 with its legal base in Austria. Through the Sistema Europe Network members can share, develop and learn about Sistema practices in Europe, plan joint projects, attend common performance and training events, seek mutual advice and guidance, and exploit appropriate funding opportunities. In 2010, thanks to the stimulus of Maestro Claudio Abbado — an enthusiastic supporter of the Venezuelan project since 1999 - El Sistema was established in Italy, where it is known as "Il Sistema delle Orchestre e dei Cori giovanili e Infantili in Italia (Onlus)". Currently, there are more than 72 Nucleos in Il Sistema National Program. The Italian 'Sistema delle Orchestre e dei Cori Giovanili e Infantili' can be used as a didactical and pedagogical paradigm. The research project aims the first critical investigation into the primary pedagogical approaches of the Italian Il Sistema – it explores the current state of art and educational goals of the Italian models. The research project aims the first critical investigation into the primary pedagogical approaches of the Italian Il Sistema – it explores the current state of art and educational goals of the Italian models. the focus of the author is to define a framework to read the Italian experience through the lens of a Community Music approach.

[Abstract:0653]
[Commissions » Research]

## Interrelationships of musical and broader educational benefits of kodaly singing training in elementary students

**Martin Frederick Gardiner**

*Department of Education, Brown University,Providence, Rhode Island, USA*

I discuss two longitudinal studies, one a two year study in Pawtucket, RI., the second continuing already for fourteen years in Cambridge, MA.

We document accelerated academic and social progress in students who as they began their elementary education in 1st and 2nd grade received training by Kodaly method at individual and group singing, and at using and reading musical notation. In both studies by the end of 1st grade, the Kodaly trained students were already singing together with striking beauty and were using simplified notation to facilitate learning of new music. In Pawtucket, Kodaly trained students showed accelerated Math progress but not comparable acceleration at Reading compared to controls in 1st and 2nd grades. In Cambridge, we replicate no impact on Reading in 1st and 2nd grades, and could not test Math impact until 3rd grade. But in Cambridge, from 3rd grade on we again find accelerated progress in Math and now also in Verbal Language skills compared to controls. Significant effects on classroom behaviors are also documented, which could have contributed to, but not fully account for academic progress. The greatest beneficial impact is seen on students who were weakest academically and socially on entering the study, or at the greatest academic risk as indicated by qualification for free or reduced lunch.

Broader impact, I argue, results from the training of especially effective mental strategies that are essential not only to musical but also many other applications of mental skill. Kodaly training requires and also helps children to learn musical skill in ways that prepares them to build especially effective strategies not only for musical but broader cognitive and social applications. Other evidence I will mention briefly shows that the integrated combination of skill building music training that Kodaly uses can have not only consequences in mental development during elementary school years, but also long term cognitive and social impacts that extend well into adulthood.

Our evidence implies that musical training discussed here can have especially important practical potential for children who enter their formal schooling behind their peers. The Kodaly training, when well taught, as in Pawtucket and Cambridge, is very popular with the students, takes little time from other teaching, and involves little cost beyond salary for a music teacher with training in the method.

[Abstract:0654]
[Commissions » Research]

## Musical representations and aural and kinesthetic sensory deprivations during sections of piano practice of new works

**Renan Moreira Madeira, Cristina Capparelli Gerling, Regina Antunes Teixeira Dos Santos**

*Instituto de Artes, Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil*

Recent literature on Psychology of Music shows a remarkable increase in the number of research studies investigating the effect of sensory feedback deprivation in relation to musical practice and musical learning. Several authors claim that sensory feedback is a crucial element in piano practice considering that the senses are fundamental in fostering the development of mental representations. In addition, sensory feedback activates perceptual cues that are critical in the adjusting and monitoring of fine motor control. This text presents the results of a research designed to find out the effects of sensory deprivation during the initial stages of practice of piano pieces. Participants were subjected to sensory deprivation, both aural and kinesthetic. The experimental design investigated how four subjects ranked according to competency levels (pre-college, early undergraduate, late undergraduate, post-graduate) were submitted to four conditions of sensory deprivation (A) no instrument, score only for visual decoding; (B) no score and no instrument, aural decoding from sound recording; (C) no sound, decoding from score with electric piano turned off; (D) no score, decoding from sound recording and option to use an acoustical piano (playing by ear). All four participants were in turn subjected to the four conditions of deprivation. Each section of deprivation and post deprivation lasted a maximum of thirty minutes. Results show wide distribution of behaviors for both deprivation and post deprivation with even wider variance for the first condition (A). Both academic level and individual abilities - aural, kinesthetic and cognitive - seem to have been decisive in the way students dealt with two moments of these simulated practice sections involving sensory and post sensory deprivation conditions. Data also revealed the complexity of adjusting mental representations to incipient musical reading. Thus, it is possible to assert that, for this sample, the initial stages of apprehension or misapprehension seem to define what sticks to one's mind in such way that it blinds and/or deafens the subject in so far as his or her ability to perceive faulty readings and persistent mistakes. As for music education, results seem to imply that it would be profitable for instrumental teachers to stimulate all sorts of varied practice routines in order to foster complementary mental representations. Development of matching abilities such as playing by ear and/or being able to learn from a score without sound may strengthen ones latent abilities as much as the establishment of reliable mental maps readily available for musical performance.

[Abstract:0656]
[Commissions » Research]

## Psychosensorial categories of learning and varying levels of expertise: evidence of deliberation during piano practice

**Michele Rosita Mantovani, Cristina Capparelli Gerling, Regina Antunes Teixeira Dos Santos**

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Recent publications dealing with instrumental practicing and learning disclose the multifaceted nature of the activities extending from learning an entirely new work to applying new performing touches and/or subtleties to an old work. Amongst these cogent studies, quite a few shed a strong light on role of the instrumental expert understood as the apex of human ability, the top representative of a (super)human assortment of technical and expressive qualities. This text presents a discussion of instrumental learning categorized according to psychosensorial categories and varying levels of expertise, thus of varying levels of deliberating that takes place during piano practicing. The design involved four subjects ranking respectively from pre-college, college, graduate and professional levels. An integral description of data is based on phenomenological analysis, formation of units of meaning (segmented according to subject´s focus of attention and overt organization during practice time), establishment of connections between unities that result in the essences of the phenomena and description of phenomena and their essences. According to this frame, essences of phenomenal practices form psychosensorial categories characterized as behaviors, actions and deviations observed during practice sessions and independent from the level of expertise, the chosen piece of music, the time spent during practice and also time spent before and/or during data collection, that is: testing, repeating, isolating, adjusting, alternating, stopping, exploring, dispersing and lapsing. Units of meaning designated as occurrences were ascribed and sorted out as psychosensorial categories, that is, the participant´s explicit goals during practice were registered according to the focus of attention. Thus, as the recurrences revealed how each practice session was structured it became possible to understand how expertise developed, that is - initially, repetition and isolation occur within a kind of precarious balance, there is less alternation. As expertise grows, repetition, isolation and alternation get distributed with some regularity both by distancing and approximation. Then exploration gets added to the initial triad albeit in an unreliable manner to be followed by constancy and regularity. As far as music education is concerned, results indicate that psychosensorial categories of learning end up by being selected and grouped according to personal deliberation, however the manner that these processes occur may indicate potential levels of expertise during practice situations.

[Abstract:0658]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Self-fulfilling prophecies in instrumental learning, teaching and performance: how real "limitations" may be created by ways of seeing an instrument

**Pedro S. Boia**

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A 'self-fulfilling prophecy' (Merton) happens whenever people's beliefs make them act in a way that will make those beliefs happen in reality. This paper explores self-fulfilling prophecies in instrumental learning, teaching and performance. This socio-cultural perspective considers internalization and habitus (Bourdieu; Wacquant), representations and discourses (Durkheim; Moscovici), causal attribution, the causes people invoke to explain the success or failure of their actions (Heider; Weiner) and, especially, its pragmatic consequences in the teaching studio. It aims to answer the question of how the very ideas about what an instrument 'itself' 'cannot do' may themselves create 'limitations' to learning, teaching and performance. The viola has gained in the past reputation as a problematic instrument to play, creating a tendency to attribute causes of technical difficulties to the viola itself because of its supposedly inherent 'limitations'. Viola playing is thus a useful case study to explore this topic.

This research is based on documentary analysis of writings on viola technique, and on qualitative analysis of in-depth interviews and video-interviews to a total of 15 viola teachers and players (some of which internationally renowned) and students from Portuguese, French, German and British higher education music institutions. The video-interviews have been analysed through the perspective of instrumental technique. The approach is informed by the ethnographic knowledge of the author as a viola player.

Assumptions about what the instrument 'itself' cannot do shapes teaching practices and has real (negative) consequences, by creating tacit constraints on teaching and learning processes, and the technical and musical development of students and professional players: (i) through the reproduction of discourses between teachers and students; (ii) technically (left hand and tone); (iii) by influencing attitudes and expectations towards the instrument, practising, and performance. Furthermore, technical responses used to solve presumed 'limitations' of the instrument may – paradoxically – create or reinforce the problems they intended to solve.

This study opens the black-box of tacit self-fulfilling prophecies, unveiling constraints on performance, learning and teaching that musicians themselves may not be aware of. It shows the importance of considering the influence of historical and socio-cultural variables when addressing problem-solving and creativity in learning, teaching and performing on an instrument.

This knowledge must be incorporated into every instrument teacher's toolbox so that this aspect of teaching and performance may be reflexively monitored and its potentially negative effects prevented from happening. This under-researched topic should be considered for the professional development of instrument teachers.

[Abstract:0659]
[Commissions » Research]

## Music Primes the Auditory System for Learning in Reading

**James L. Reifinger Jr.**

*School of Music, Southern Illinois University, Carbondale, USA*

This paper synthesizes recent research that has examined the relationship between music study and the development of language and reading skills. Early studies provided evidence that students who participated in music training experienced significantly greater gains in phonological skills. A meta-analysis of 18 experimental studies with children ranging in age from 4 to 9 years concluded that students receiving music training experienced significantly greater gains in phonological skills compared to peers who did not participate in music. Neuroscience researchers examining how music training improves speech intelligibility pointed out that the human auditory system processes the same basic acoustic parameters with both music and speech. A conceptual framework to explain why musical training would add additional benefits to enhance auditory processing over and above that which occurs as a result of speech processing has been proposed by Patel with his OPERA hypothesis. Researchers are also studying the relationship of music study and the development of reading skills because phonological awareness of spoken language is central to the acquisition skills in reading written language. Language and music are both highly structured systems that are organized by set principles of syntax and harmony. Patel has proposed his shared syntactic integration resource hypothesis as a theoretical framework that may explain the relationship between the distinct domains of music and language. Though each domain is very different in its structural organization, Patel suggests that the same cognitive processing resources may be used for syntactic comprehension in both domains. The theory of shared syntactic processing has been supported by experiments in which participants were asked to process aurally presented music containing harmonic or melodic violations simultaneously with lyrics or visually presented sentences containing syntactic violations. Additional studies showing a relationship between music achievement and reading skills provide further evidence to support the theory of shared syntactic integration resources. The overlapping of cognitive processes in both language and music has important implications for educational and therapeutic purposes. If certain cognitive processes affect learning in both domains, developing skill with those processes in one domain may bolster the ability to use those processes in the related domain. Based on a preponderance of evidence, researchers are cautioning that reducing music education in school systems due to other curricular demands may actually have the effect of impairing academic achievement in the long term.

[Abstract:0662]
[Commissions » Community Music Activity (CMA)]

## THE samba of the girls: an experience in a female samba group

**Ilza Zenker Leme Joly, Heloise Gomes Ferreira**

*Federal University of Sao Carlos*

This study was developed in a group of women, samba players, called "Samba de Elis", a "Circle Samba", named in Brazil as "Roda de Samba", that consisted of women only. The study sought to know the representativeness of women in Brazilian music and, at the same time, to investigate the social practices and educational processes that occurred in the weekly meetings, predominantly of women. The authors who served as reference were Ernani Maria Fiori, Paulo Freire, Ecléa Bosi, Victor Vicent Valla and Jorge Larrosa-Bondía.

The collective Samba da Elis was born from the identification that the participation of women in samba is restricted almost exclusively in being a singer or dancer. The group makes a movement of fomentation, where it is believed that from the increase of the number of women as "sambistas", the representativeness of the woman in this conjuncture also increases, even as music player. In addition to this monthly meeting, there are also samba circles organized by a collective called "Samba das Meninas", which aims to exchange knowledge among more and less experienced musicians. These meetings take place on the first Sunday of the month and are aimed at welcoming women who are in the initial process of learning an instrument.

Prado (2017), when talking about samba being predominantly masculine, leaving women to the exclusive role of interpreters (singers and dancers), considers that when speaking of gender does not refer to a dispute between biologically called male or female subjects, but to jobs that are associated with meanings related to masculinity and femininity. For this author, when these offices are placed in common contexts, they incorporate meanings related to masculinity, such as leadership, intellectual, technical and technological work, while incorporating femininity, the image that comes to the fore are those of use of the body to express feelings and emotions.

In Brazil, the samba performance continues to be a predominantly masculine activity. When there are women on a samba circle playing a musical instruments, it is not infrequently seen as unusual, with enchantment or as something exotic. Something in particular that called our attention to Samba de Elis is that with each samba, the vocals and instruments are alternated. Not in a mechanical way, in assuming and abandoning chairs, but at the end of each samba one notices who is approaching the surroundings and the instruments are changed to give someone else the opportunity to play.

[Abstract:0663]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## The role of singing in adolescents' everyday life

**Graça Boal-Palheiros**

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Research has shown numerous benefits – physical, psychological, social, musical and educational – of musical practice for the development of children, adolescents and young people, as well as the importance of listening to music, singing and playing instruments in their lives. However, in some everyday life contexts and situations, such as singing in public, adolescents may feel uncomfortable because of their voice change or 'stage fright'. Singing can even become a negative and stressful experience, when practiced at school and in competition contexts.

This study investigated the importance of singing in adolescents' lives, by exploring the contexts in which they sing in their everyday life, their perceptions of their singing experiences and their attitudes towards singing.

Participants were female and male Portuguese adolescents aged thirteen and fourteen years old. A semi-structured interview was carried out with open-ended questions, which asked them about singing in everyday life: why and how they sing, if they enjoy singing and why, their favourite repertoire, how they learn the songs, influences of family or others upon singing, singing at school, the meaning of singing for them, and the most positive and most negative singing experiences in their lives.

The responses of the participants suggest that adolescents enjoy singing mainly alone for themselves and for singing's own sake, the pleasure of engaging in this activity. Some of them show a low self-esteem as they perceive their singing abilities as low, and believe they have a poor voice. Negative singing experiences are related to stressful situations, such as performing for a large audience. Positive singing experiences they recall from when they were children and a sense of self-esteem are related to enjoyable situations and to people they like and admire, such as family members. The way they learn their favourite songs is an issue worth exploring, as it may have relevant implications for music education.

[Abstract:0665]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## A voice and nothing more (Dolar, 2006, p.3): performing dematerialised sound in the age of altermodernity

**Sarah Ellen Dunne**

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Theoretical/pedagogical background of the paper

Recording technologies defined and shaped twentieth century postmodern sound/music. The act of recording detached and mobilised sound, forever changing its metaphysics and materiality. Sound moved from a physical, corporeal, site determined, concrete experience, to a portable, dematerialised object voice.

Altermodern is a term coined by French curator Nicolas Bourriaud to define twenty-first century arts practice focused on culture and communication as manifested through social and technological systems. The 2009 Tate triennial, curated by Bourriaud, marked a long awaited shift from postmodernism to altermodernism, foregrounded by provisional terms such as post-postmodernism, trans-postmodernism, post-millennialism, pseudo-modernism, digimodernism and meta-modernism. Although still in its infancy, literature from Bourriaud proposes considerable potential for trans-disciplinary research within the altermodern framework.

Aim/focus of the work/research reported

Developing the postmodernist notion of technology acting as more than a medium of preservation and communication but concerned with the production and principles of sound/music this trans-disciplinary, mixed methods, practice based empirical research explores the role of recording technologies and its effect on composing, performing and listening in the age of altermodernity.

Method/approach of the work

The literature examines the historical, social and political forces that influenced the development of the movement. The methodology explores the shifting role of audio based recording tools in an age where the medium and the message have been subverted, dematerialised and dehumanised. The qualitative data was informed by archival research developed through three original projects which aided in articulating notions of the shifting role of listening, performing and composing within altermodernity.

Results and/or summary of the main ideas

The research findings indicate an inversion of the Deleuzian concept of a body without organs, whereby sound cannot exist simply as a voice and nothing more or a doubled entity but must return to the other for meaningful sustenance.

Conclusions and implications for music education

For musicology and sound studies, this indicated, amongst other things, new parameters from which the three strands of musical learning: composing, performing and listening could be explored and articulated.

[Abstract:0667]
[Commissions » Community Music Activity (CMA)]

## Music and Video Camp 2017 for Refugees and Greeks of 9-19 years old in Athens, Greece

**Eva Kwan**

*Department of Music,Theatre, and Dance; Taylor University, Indiana, USA*

Missionaries in Athens, Greece invited us to come on a mission with young refugees. During the week between Christmas 2017 and New Year 2018, a music and video camp was being planned with young Syrian refugees and local church youth, led by Taylor University music education students, faculty and alumni. The participants of the camp are 50-60 refugees from 9-19 years of age with some local Greek children and youth.

There have been a few organizations and musicians involved in teaching music to refugee children. There are also studies about teaching music to refugee children, impact on pre-service music teachers, music and well-being in the lives of refugee and immigrant children, etc. As refugees arrive in increasing numbers in Europe, "Musicians without Borders" is building a program of support and solidarity. Their trainers and workshop leaders use the power of music to engage people living in emergency reception centers, building trust and connection among refugees, as well as with the local communities in which they are now located.

A study about music therapy sessions for refugee children aged 2-17 in Chios Island, Greece. The music intervention offered a safe and creative environment. During a stressful and disruptive life period for refugee children, music sessions provide a non-verbal form of communication, a sense of belonging and empowerment, and contribute to cultural maintenance, social interaction, stress reduction and integration within the transit country (Akoyunoglou-Christou, 2016). Another study reported 16 Norwegian student music teachers' learning experiences in 2010 whilst practicing their teaching skills in a community music project in a Palestinian refugee camp in Lebanon. An article reported a US musician in 2016 developed a music program for Syrian refugee children in Jordan.

This aim of this paper presentation is to document and report the journey of this music camp from planning, music learning of the children, to the impact on the teachers. Empirical data used for analysis will include researcher's notes, pictures, videos, and reflective journals kept by teachers/volunteers.

Results and summary of the main ideas include the following: (1). Curriculum and objectives for the three different age groups; (2) Teaching strategies that work well and vice versa reflected by the teachers; (3) Music learning assessment by teachers.

The impact on Taylor University music education students; the music learning and music making experiences of the participants; the impact on the community, Greece Syrian Refugee Youth Camp, and Taylor University will be discussed.

[Abstract:0675]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Uses for Augmented and Virtual Reality Technology in Music Education Programs

**Stephanie Standerfer**

*Shenandoah Conservatory of Shenandoah University*

Augmented and virtual reality technology is permeating contemporary life. Within the next five years, K-12 music teachers will be integrating an increasing amount of augmented and virtual reality into their classrooms. Virtual reality is becoming an effective avenue to improving outcome gains in K-12 as well as higher education (Merchant, Goetz, Cifuentes, Keeney-Kennicutt, and Davis, 2014).

Augmented reality presents a virtual experience viewed with a real background. This has been incorporated into teaching music psychology content with music education majors by utilizing a smartphone application to study neural anatomy. An image of the brain is seen either with a hand-held smartphone or in a fuller experience with a goggle viewer used with the smartphone. The virtual brain image is projected with the actual classroom or desktop as the background.

Neural anatomy is brought to a much richer experience with Vive, Oculus Rift, or Hololens technology. With the Oculus Rift goggles and hand-held joysticks, a giant, virtual brain gives students the ability to break apart the interior and exterior brain parts. Students can orient themselves to different places around the virtual brain as well as inside it, giving students a better understanding of the anatomical parts as well as their orientation.

The inclusion of 360-degree cameras has also allowed pre-service teachers to enter a classroom experience and see from different perspectives. The video recording can be viewed oriented to the teacher and additional information can be presented through augmented reality applications added to the video presentation. Viewers can also turn to see the students' reactions. This has proven to be very useful to see how children react to various teaching strategies as led by an experienced teacher. Augmented reality applications can again be used to embed information for the viewers to interact with during the experience.

All three of these technologies have been used within a music teacher education program in the U.S. Data gathered from student feedback as well as test data comparisons (pre- and post-application) will be presented. Examples of the technology will be shared. An interactive segment will give attendees the opportunity to experience the augmented reality applications.

[Abstract:0676]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## Shared Assessment Strategies' Impacts on Music Teacher Identity Development

**Stephanie Standerfer**

*Shenandoah Conservatory of Shenandoah University*

Music teachers in U.S. PK-12 schools need to make many decisions that include course content, teaching strategies, assessment processes, student evaluation, and grades (Kilbane & Milman, 2014). Yet the prevalent routine in higher education is to begin a course with a syllabus that defines at the outset the learning outcomes, content, assessments, and method for determining grades. Where do pre-service music teachers learn to make these teacherly decisions?

Involving pre-service music teachers in some of the teacherly decisions requires university faculty turn over some of the control to their students. When the decisions are related to assessment of student achievement and are made as a combined effort between student(s) and teacher, it is a shared assessment (Brophy, 2014; Pastor, 2011, Unwin & Caraher, 2000).

Music education undergraduate majors enter degree programs with a college student identity and, after a relatively short amount of time exit the program as teachers whether or not they have firmly established a teacher identity. Woodford (2002) suggests that the transition from a college student identity to a music teacher identity requires purposeful assistance from university faculty. Utilizing shared assessment strategies allows students to make teacherly decisions with regard to course content, assignments, grading processes, and/or course grading. These strategies provide avenues to developing a teacher identity.

The conference session will include an overview of research-supported shared assessment strategies and ideas of how to use them in a variety of music education undergraduate courses. Student work samples will be shared and discussed. Participants will be encouraged to brainstorm how share assessment can be used in their contexts.

[Abstract:0677]
[Commissions » Policy: Culture, Education and Media]

## Understanding others: The development of student empathy through enjoyment and flow in a multicultural music education Gamelan class

**Yuki Kono**

*Individual*

It is common now to see diverse students in Japanese schools, which necessitates the advancement of curriculum to reflect more diverse identities. It is because of this that multicultural music education is recommended to promote equity and respect, while reducing prejudice. Select multicultural music studies have indicated that music experiences centered around enjoyment can be the foundation for developing empathy—positive feelings and attitudes—toward diverse cultures and people. Previous research to reduce prejudice in multicultural education has similarly shown positive results through intergroup cooperation as situated in intergroup contact theory. Additionally, diverse and deep musical experiences in multicultural music education has been suggested to increase feelings of enjoyment through flow, the mental state of individual or cooperative full involvement, which also contributes to the development of empathy through music experiences. The purpose of this study was to explore the relationship between flow, enjoyment, and empathy development in a multicultural music education setting with a theoretical framework centered around flow.

Qualitative data from 109 students in four Balinese Gamelan classes, taught by an expert Balinese musician, were analyzed to determine whether a relationship existed between flow, enjoyment, and empathy development. Students' pre- and post-intervention written responses, as well as recorded class videos, were coded and analyzed for changes in attitude toward unfamiliar music, people, and experiences, through the framework of flow theory and enjoyment. Results indicate that enjoyment was experienced as a result of flow at the individual and group level, and that this was correlated with students' development of empathy toward cultural communities considered different from that of the students.

This implies that multicultural music education lessons similar to this one on Balinese musical culture could lead students into flow conditions and positively affect students' active understanding of the culture, heightening their awareness of previous prejudicial or stereotypical beliefs. These changes hold the potential to aid in student development of empathy and positive attitudes toward different cultures and people, which can form the foundation for the realization of a pluralistic society that is now at the forefront of research internationally. Implications for curricular development, pedagogy, teacher training, and future research are discussed.

[Abstract:0678]
[Commissions » Community Music Activity (CMA)]

## The music network: social projects in Brazilian Music Festival

**Magali Kleber**

*UEL, Londrina, Brazil*

This paper aims to present musical education practices developed by social projects, as non-governmental organizations (NGOS) engaged in Brazilian public policies for social projects. This report describes aspects of Londrina Music Festival, one of the most important Brazilian music events and the network constituted between three Brazilian NGOs. The pedagogical director proposed the development of this event in 2015, 2016 and 2017, as a singular pedagogical approach joining 50 youth from different Brazilian NGOs, developing a collaborative methodology and tools that constituted a strong network between these projects. The theoretical framework is based on 1) the conception of "The Musical Practices and the Music-Pedagogical Process as a Total Social Fact" (Kleber, 2006, 2013a, 2013b;); 2) the concept of Social Capital (Bourdieu, 1983,1986) related to connections within and between social networks that is a core concept in multiple contexts as business, political science, public policies for health, education and sociology. We identified the connections and links between developed practices and learning with their respective projects also, as it was possible to expand the capacity of understanding of meaningful experiences in parts and as a whole in a systemic way. It was possible to notice that the effectiveness of the actions taken and the diversity of processes as well as protagonists transiting through social projects strengthened the network among the projects, generating the commitment to maintain this action for the next festivals.

[Abstract:0679]
[Commissions » Research]

## Ethno/musicology, Music Education and Decoloniality: Perspectives for Rethinking Music Formation in Brazilian Higher Education

**Luis Ricardo Silva Queiroz**

*Department of Music Education, Federal University of Paraíba, João Pessoa city, Paraíba State, Brazil*

This work discusses and analyzes characteristics of Brazilian higher music education. Based on studies about musical trajectory in this country, this paper considers that music education in Brazil was, for a long time, grounded and defined by western classical music models to teach and learn. Brazil was colonized by Portugal for approximately three centuries. Several ethnomusicologists have evidenced that in this period Brazilian music was based on standards

of European music, especially those produced up until the early years of the twentieth century. Consequently, the formal music education processes were based in these same aspects. On the other hand, in Brazil, there is a great variety of popular and traditional music and several ways of transmitting musical knowledge in this culture. In general, these manifestations are not incorporated in higher music education. It's a paradox of the cultural process of coloniality. Considering this context, this work aims to identify traits of coloniality in Brazilian higher music education. Furthermore, the text reflects on new alternatives to rethinking perspectives for a decolonial music education in this country. The work is grounded in a theoretical basis that integrates epistemological perspectives from several fields, especially from ethnomusicology and music education. The study is supported in a qualitative research that encompass bibliographical research and documentary research. The results show that there are strong traits of coloniality in the trajectory of Brazilian higher music education. These traits are still present in current curricula and contents of this educational level. However, contemporary ethnomusicology and music education studies, researches, and actions indicate new perspectives for the music in higher education. These perspectives are linked with traits of decoloniality, which think and work towards a music education interrelationship to diversity and identity of Brazilian music.

[Abstract:0681]
[Commissions » Community Music Activity (CMA)]

## "Música sin barreras" / Music Without Barriers: "Orquestando" musical training for students deprived of freedom

**Anibal Martel Andrade, Wilfredo Tarazona Padilla**

*Minstry of education, Lima, Perú*

Theoretical background: In Peru, the current situation of people deprived of liberty and who have been sentenced to prison, is very poor and undermines human rights. The penitentiary system is in total collapse and society and the state has turned its back on this population. In that climate, the possibilities of rehabilitation and re-socialization are practically nil.

Focus: A space for musical training in the prisons is an unprecedented initiative that from the Ministry of Education and as public policy, for the first time since January 2017, created a space for musical training aimed at students deprived of freedom, a space that seeks the re-socialization of the inmates through art and music.

Approach of the work

• Vocal technique and choir workshop

• Instrumental workshops and musical preparation; bands and symphonic orchestras

Results:

• Thanks to the great work of public management, two training spaces were implemented in two important and representative prisons in Peru: "Sarita Colonia" (high risk criminal for adults) and "Maranguita" (juvenile prison for minors).

• In the "Sarita Colonia" penitentiary, a video clip was created that could represent the work done by the interns students of music. This audiovisual product was an unprecedented success nationally and internationally (shared by international agencies such as CNN). This video clip entitled "My Freedom" https://youtu.be/fDoiPbkHInM was able to sensitize society and take a look at this group that had been violated, but above all/ relegated and forgotten.

Conclusions

The workshops were started voluntarily in January 2017, and as a result it became official as a public policy within the "Orquestando" music education system of the Peruvian Ministry of Education from July 2017 to the present.

Creating a space for musical training has been a moving phenomenon, but above all impressive. It has given clear evidence of the power of music as a motivational force and as an educational phenomenon. In a country like Peru, it is an unprecedented fact that state public music education policies for people deprived of liberty become official, which is an achievement and an important change for our Peruvian society.

**Choir classes**

*Choir classes*

**choir concert**

*First concert of the choir, united, integrated, motivated.*

**CNN report**

*cnn report of the video clip "Mi Libertad" by the music students of the Sarita Colonia penitentiary. Web link: http://cnnespanol.cnn.com/video/cnnee-pkg-digital-presos-peru-mi-libertad-cancion-video-carcel/*

**Video Clip "Mi Libertad"**

*https://youtu.be/fDoiPbkHInM web link of the video clip "Mi Libertad" of the music students of the penitentiary establishment "Sarita Colonia". Video was shared on hundreds of social networks, adding to the date more than 2 million views on Facebook, social networks, you tube, television programs, etc.*

**[Abstract:0682]**
**[Commissions » Music in Special Education: Music Therapy, Music Medicine]**

## Collaboration between music education and music therapy in public schools

**Amy Jo Wickstrom**

*Individual*

Some students who qualify for special education services connect and learn from music in an extremely profound way. Although some students may struggle in other areas in school, music may be a pathway to help a child learn and grow academically, socially, and emotionally. If a child qualifies for special education services in the United States, an Individual Education Program (IEP) is written for that child that ensures that the child receives accommodations, interventions, and special services that are deemed necessary and beneficial to that child's education. These special services often include physical therapy, occupational therapy, and speech therapy. Music therapy should be included in this list of special services provided and should be necessity for students that have it identified as a service to be provided in their IEPs. Unfortunately, many school districts do not provide music therapy to their students and do not have certified music therapists on staff. My approach to this paper was to provide a review of literature and special education law to examine the legal requirements for special services, distinguish the similarities and distinctions between music therapists and music educators, and identify the benefits of music therapy in a public school setting. I also reflected on my own experience, as an elementary music teacher, in working with students that would have benefitted from music therapy services. School districts need to acknowledge music therapy as a valuable and necessary service to provide to students who have it listed in an IEP. Collaboration between music therapists, music educators, and special educators is key in order to appropriately differentiate instruction and to advocate for the best learning environment for students with exceptionalities. Music educators need to see music therapists as valuable allies with a wealth of knowledge in working with students who qualify for special education services as well as in music overall. It is necessary to advocate for music therapy to be a part of public schools. As educators, our priority should be to effectively teach all students. There is no argument that physical therapy, occupational therapy, or speech therapy should be a part of public schools. If music therapy enhances a child's life and/or education, it should be an accessible part of their schooling. Music therapy in schools would benefit students, music educators, special educators, general educators, and the school as a whole. Music education and music therapy must be accessible to all.

[Abstract:0683]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Tracking Notes: Helping Students with Reading Disabilities Comprehend Music Notation

**Kristin Koterba**

*Kent State University, Kent, Ohio, USA*

Many music educators face the challenges of teaching beginning instrumentalists how to play their instrument and to read music notation. Reading music notation can be a major impediment for students who may have a documented or undocumented reading disability. For those students, there has been much research on reading disabilities and how to help them in the regular education classroom. However, music educators may not always know how to modify or adapt their teaching for a student to reach their level of success.

In one example of a beginning band program in the United States, students are tracked on pacing levels to determine who needs interventions. Consultations with school level reading intervention specialists have developed reading techniques that can be transferred to music notation. The main problem students have is being able to track with their eyes at a steady pace while comprehending the information. Using tracking concepts and student input, techniques have been created and have evolved to help students with their music reading comprehension. This session will explore the development of techniques and how they can be used in a variety of ways to help students with reading and learning and reading music notation.

[Abstract:0684]
[Commissions » Research]

## Music Learning as Youth Development

**Brian Kaufman**

*Assistant Professor of Music, University of Maryland Baltimore County, Baltimore, MD, USA*

The presentation explores research from a forthcoming book on how music education programs can best contribute to young people's social, emotional, cognitive, and artistic capacities and enable youth to confront problems facing our society. Throughout the text, international scholars from fields of progressive music education and youth development discuss approaches that can lead to new ways of empowering young people through music learning, developing aims, assessing outcomes, and researching the relationship between music learning in the context of youth development goals and outcomes. Research that contextualizes music learning as a powerful catalyst for youth development will be shared. This includes research that discusses the ways in which music learning can impact youth development (Hallam, 2015), the development of musical skills within the context of a child's development (McPherson, 2016), social goals for music education (Benedict, Schmidt, Spruce, & Woodford, 2015; DeLorenzo, 2016), and community programs that promote youth development (Jenson, Alter, Nicotera, Anthony, & Forrest-Bank, 2012; Eccles & Gootman, 2002).

A philosophy and framework for music learning as youth development will be shared along with several case studies that highlight core components and challenges of music learning as youth development programs. Rather than focusing on musical practices that fail to address areas of learning beyond performance skills, innovative approaches to music learning as youth development are identified and discussed. Findings indicate that programs should not exclusively focus on what adults and programs do for young people, but should also focus on developing a mutual enterprise where the presence, curiosity, energy and views of young people affect the coaches, musicians, pedagogy, programs, institutions, communities, and music with which young people interact. A range of possible outcomes arising from in-school, after-school, and community-based music programs are examined in order to highlight the aspects of youth development that music learning is particularly well-suited to support. Implications for teacher education, policy, and music learning as youth development programs will be discussed.

[Abstract:0685]
[Commissions » Research]

## How Does It Go? An Ear Training Case Study of Middle School Band Students

**Kristin Koterba[1,2]**

[1]*Kent State University, Kent, Ohio, USA*
[2]*VanderCook College of Music, Chicago Illinois, USA*

The purpose of this case study was to track 140 middle school band students in a Title I school located 40 minutes southeast of Atlanta, Georgia, during the 2012-2013 school year. The researcher used a pretest and posttest design of three aptitude tests, a student self-assessment survey, and three benchmarking periods. After an in-depth Review of Literature on listening, audiation, music aptitude, language and music, ear training activities, and pedagogy, the researcher identified key components to create an ear training unit. The unit was modeled after the researcher's county's portfolio assessment program. The researcher sought to identify areas of strength and weakness in the students, determine how much growth can be acquired from ear training, and if ear training would help students become more independent learners.

Teaching objectives were modeled after best practices found in research and were implemented for approximately 10 minutes of each class period. Assignments used a variety of resources, including interactive websites, and were created to address the areas of error detection, dictation, ear training, play by ear, sight-reading, and meter identification. Data was disaggregated by grade level, test, or assignments as well as all grades combined. Results of the posttests

showed increases in all areas, with students' averaging over 90% pass rate on the Selmer Guidance Survey, average increase of 18.5% on the Advanced Measures of Music Aptitude, and an average increase of 14% on the Stevens Discrimination Test. The results from the self-assessment survey showed that over 75% of students in all grades determined they had improved their listening ability from the ear training assignments. Data is also discussed by state

identified levels of learning.

[Abstract:0690]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## An empirical view of Music Education as a subset of Cultural Education in primary and secondary schools with reference to the field of human ecology

**Anna (Elma) Britz**

*Individual*

Curricula across the world today are designed to create "a contextually relevant and responsive teaching and learning environment" (https://www.uwc.ac.za/TandL/Pages/Curriculum-Design.aspx accessed 13/12/2017).

The contextual environment of music as a field of learning lies within the Arts category of human culture. Meriam Webster defines culture as inter alia, "the integrated pattern of human knowledge, belief, and behavior…" or "enlightenment and excellence of taste acquired by intellectual and aesthetic training".

A curriculum for music as an art, therefore, cannot be divorced from the cultures in which the different musical practices of the world exist. When the study of music focuses on the cultural context of its environment, one must select relevant aspects of that environment as learning material. To enable meaningful learning to take place, the vast field of possibilities needs to be defined and demarcated.

In South Africa, where music and the other arts are addressed in the foundation phase, Arts (and Culture) form part of the learning area called Life Skills. This is redefined as Arts and Culture in the junior secondary phase after which students may select a specialised art form to complete their studies.

It is a modern trend to organise the curriculum in an integrated and interdisciplinary manner. This adds to the complexities of a multicultural society like that of South Africa. And South Africa, although one of the most cultural diverse countries in the world, is not the only country with such degree of diversity.

Specialisation in the arts is not necessarily the choice of all learners. However, a basic exposure to the arts is widely regarded as important for the healthy growth of children, nurturing the stimulation of their multiple intelligences.

This presentation aims to address another view of the possibilities of integration in the Arts & Culture learning area borrowed from the field of human ecology i.e. in the sense of its relatedness to other fields of knowledge and experience. A parallel will be drawn with the field of ecology in nature with a model adapted from the possibilities in food webs and food chains.

Integration possibilities in Music, Art, Dance, Drama, Cultural studies, Physiology, Philosophy, Economics, Technology, Psychology, Sociology and Physics will be graphically explored.

**Fig. 1 Arts & Culture Web**

*To be presented on PowerPoint*

[Abstract:0691]
[Commissions » Education of the Professional Musician (CEPROM)]

## Professional Development Programs for Adult Community Orchestra Musicians

Annie Mitchell

*Contemporary Music Program, School of Arts and Social Sciences, Southern Cross University, Lismore, Australia*

This paper reports on a pedagogical program I designed and am facilitating in two regional community orchestras. Community music ensembles provide rich learning environments for musicians, teachers and conductors. Membership in an orchestra or ensemble can be a vital aspect of music teacher education, and a rewarding time of lifelong learning for adult musicians.

An influx of new members plus an evaluation of performance standards of these orchestras highlighted the need for regular upskilling, education and re-learning of musical practice for members.

This project aims to: identify individual and sectional musical practices needing improvement; implement a challenging professional development program for orchestra members; apply the learned skills to each orchestra's annual concert rehearsal and performance program; identify learning styles and learning challenges in adult orchestra musicians; and evaluate the musical and pedagogical outcomes of this project.

The project is being conducted through practice-led research, investigating the processes and nature of musical practice. This method is triangulated with other qualitative methods of data collection: interviews with conductors, musical directors and sectional leaders; surveying musicians through questionnaires, and participant observation by the author as researcher, teacher and performer.

Performance practices identified as needing intervention include:

- rhythmic, tuneful and balanced ensemble playing within a section and within the whole ensemble

- notation and reading skills

- technical facility and tonal quality

- interpretation of styles and repertoire

- effective personal practice.

Personal attributes needing improvement include awareness of one's musical role and responsibility in the group; willingness to critique and improve one's playing; personal responsibility to address faults in one's playing and professionalism to heed advice and constructive criticism; and readiness to learn.

Consequently, these orchestras' rehearsal programs now involve more sectional rehearsals with specific pedagogical and musical goals. Many musicians are being challenged to re-learn private practice habits by transferring skills learned in isolation and adapting them to ensemble situations. Some conductors require re-education in communicating with players, to provide honest constructive feedback, identify and workshop problems, demand and obtain agreed performance progress and standards.

By designing and facilitating professional development programs for musicians, best practices in orchestral and ensemble performance and musical direction can be modelled and attained. This pedagogy has implications for all levels of music performance and education, and can be applied through the many stages of learning in a musician's life. The research aligns with ISME's 2018 conference themes of Life's Journey Through Music and lifelong learning.

**[Abstract:0692]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## A Survey on the Hong Kong New Senior Secondary (NSS) Music Curriculum in Developing Students' Creativity

**Han Ruochen, Donna[1], Leung Bo Wah[2]**

[1]*College of Music & Dance, Guangzhou University, Guangzhou, China*
[2]*Department of Cultural and Creative Arts, The Education University of Hong Kong, Hong Kong*

Hong Kong education reform started in 2000. In the reform, creativity was emphasized as one of the prioritized generic skills which students should possess, and music education was stated as the best way to achieve this goal. At the last step of Hong Kong curriculum reform, in 2009, the New Senior Secondary (NSS) music curriculum was launched. Both the music curriculum construction and the education system were changed. Under these circumstances, a questionnaire survey to investigate the effectiveness of the NSS music curriculum in developing students' creativity was proposed.

The survey was designed based on Amabile's componential theory of creativity. From Amabile's viewpoint, individuals' creativity is influenced by four components: creativity-relevant skills, domain-relevant skills, intrinsic motivation and learning environment. Thus, the questionnaire design involved two dimensions of questions: Learning environment and music teacher's teaching practice for improving students' creativity-relevant skills, domain-relevant skills and motivation for taking creative activities. As a result, over one hundred senior secondary students who were undertaking the NSS music lessons shared their perspectives of the NSS music lessons in developing students' creativity, as well as their school's arrangements for giving music lessons. All data was collected and analyzed by One-way ANOVA and post hoc tests.

Findings suggest that: 1) as an elective subject, NSS music was only offered by a few of senior secondary schools; 2) the range of each school's time allocation for giving NSS music lessons was rather broad; 3) most of the respondents displayed a positive attitude towards their learning environment and music teachers' teaching practice in developing individuals' creativity; 4) students' perspectives towards their psychosocial environment of learning, teacher's teaching pedagogy and teacher-student interactions in developing individuals' creativity were affected by their music learning experiences; and 5) students' perspectives towards their psychosocial environment in developing individuals' creativity were also influenced by the time which they spend on undertaking NSS music lessons weekly.

In conclusion, although the implementation of the NSS music curriculum was not ideal, most of the students who undertook NSS music lessons felt satisfied with their learning environment and their music teachers' teaching practice. In addition, time pressure may depress the development of students' creativity. It is necessary for schools to provide their students with sufficient time for taking NSS music lessons.

[Abstract:0693]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Increasing intercultural competences in music teacher education through reflexivity lessons from a collaborative project between Nepali and Finnish music teachers

**Vilma Elina Timonen**

*Sibelius Academy, University of the Arts, Helsinki*

This presentation focuses on practical level educational developmental work that took place at the Nepal Music Centre in Kathmandu when the researcher, a Finnish teacher and music educator, alongside with four teachers of the Nepal Music Center formed an intercultural learning community. The working process aimed to establish a new educational programme for advanced level students offering a model for music teacher education in Nepal. The research method followed participatory action research guidelines. The data was gathered during discussions that took place during the process, as well as learning diaries and reflective essays written along the way and after the work.

During the process, matters concerning reflexive practices became prominent. Even though reflexivity has become an essential part of Western teacher education and teachers' professional development, in an intercultural context this was not self-evident. Negotiation, learning from one another and at times abandoning familiar paths, was required from the teachers engaged in the work. The cross-cultural nature of this work presented a number of challenges, but also opportunities, relating to the artistic and pedagogical transformation of the teachers involved. As part of the collaborative process, reflexivity was needed to overcome cultural and linguistic differences, value dimensions and communication styles. Thus, the impact on the various forms of reflexivity required from the participants and through that, resulted in the development of their own professional self.

The initial results of this ongoing study suggest that an ability to stay open to and learn from the culture of the 'Other', while acknowledging, reflecting upon and responding to matters, questions, beliefs and values in one's local surroundings invited teachers involved to develop their reflexivity in multiform ways. Thus, the question arises, whether future music teacher education should give more emphasis on ways the future teachers could build their intercultural competencies on reflexivity. What could that mean and what could it offer?

This study was conducted under Global Visions –research project, funded by the Finnish Academy (2015-2019).

[Abstract:0694]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Music Education committed to a multidimensional context

**Magali Kleber[1], Ana Lucia Gaborim Moreira[2]**

[1]*UEL, Londrina, Brazil*
[2]*UFMT, Campo Grande, Brasil*

This paper aims to present a musical education practices based on social approach, promoting a network between non-governmental organizations (NGOS), university, engaged in Brazilian public policies. This report describes aspects of Londrina Music Festival, one of the most important Brazilian music events and the process to join music educators, undergraduate students, managers and community. The authors describe a singular pedagogical and artistic approach based on collaborative methodology and tools that aimed to constitute a strong network between a multidimensional context.

The theoretical framework is based on epistemological conceptions:

1) "The Pedagogic Musical Process as a Total Social Fact" (Kleber, 2006, 2013a, 2013b);

2) The idea "to belong", when the music is make by a group, like a choir (Garretson, 1993) and the social beings find expression;

3) The meaning of artistic doing as an aesthetic experience, that is, provide to the music students an opportunity that integrates senses, reason, feelings and imagination (Sekeff, 2002).

The framework is related to connections within and between social networks, that is a core concept in multiple contexts as business, political science, public policies for health, education, arts and sociology. We identified the connections and links between musical practices that promote a multidimensional teaching, and learning processes involving different categories of social actors, as well as the strong and deep possibility of expanding the capacity of understanding of meaningful aesthetic experiences in a systemic way. It was possible to notice the engaged participation of everyone, as well as protagonists transiting through social projects and university strengthening the network between the projects, and generating the commitment to maintain this action for the next festivals and other events for community music.

[Abstract:0695]
[Commissions » Community Music Activity (CMA)]

## First Brazilian Biennial of Music and Citizenship: commitment to social inclusion

**Magali Kleber**

*UEL, Londrina,Brazil*

This paper aims to report on the First Brazilian Biennial of Music and Citizenship, coordinated by the National Arts Foundation, an instance of the Brazilian Ministry of Culture.

The first edition was held in the city of Belo Horizonte and gathered 50 social projects from several Brazilian regions and brought together coordinators, musical educators and educators social, manager educators working on socio-musical projects focused on the development and exercise of citizenship, human rights and social justice. The methodology adopted as group dynamics was World Café (http://www.theworldcafe.com/) understood as an easy-to-use method for creating a living network of collaborative dialogue around questions that matter in context to real work. The World Café is based on few ideas that are situated in a complex nexus that includes elements of process itself, both historic and recent philosophical thinking, a lexicon of new language, emergent social behaviors, and many other groups and methods that are exploring similar territory. "The goal of the Biennial was to share the experiences, manager strategies, methodologies, leadership, and conversations based on the principles and format to support conversations that matter in corporate, government, and community settings around the world. This project collective has resulted in systematized actions to be implemented, revealing itself as a powerful socio-cultural, political, ethical and aesthetic context in favor of the communities to increase access to cultural and artistic resources, increasing the possibility of social inclusion and the exercise of participatory citizenship mediated by musical pratices and an educational proposal.

[Abstract:0698]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Towards a Philosophy of Lifewide Music Education: Insights from George Herbert Mead, John Dewey and Ivan Illich

**Jasmin Tan**

*National Institute of Education, Singapore*

Within the bounded number of schooling years, there are limitations to what teachers can do to impact their students. Furthermore, the wide spectrum of musical backgrounds that students bring with them create challenges for the teacher to decide on a curriculum that best meet the needs of all students. This leads to two questions: (1) What does it mean to embrace lifewide learning in music education? (2) What would a philosophy of lifewide music education look like?

The purpose of this philosophical study is to posit a comprehensive approach to music education via lifewide learning. In particular, I draw on the ideas of George Herbert Mead, John Dewey and Ivan Illich to construct a philosophy of lifewide music education. These three philosophers were chosen for three reasons. First, all three have examined the interconnectedness of education and society. Second, the notion of "lifewide learning" has roots in Dewey's educational theories which were further developed by Mead; Illich's ideas have also been influential. Third, the ideas of Mead, Dewey and Illich resonate and complement one another. Methodologically, I identify and examine key primary and secondary readings, synthesize their ideas, and suggest implications for music education.

Through an analysis and synthesis of their philosophical ideas, I posit a philosophical theory of lifewide music education that comprises three aspects: interconnection, digestion, and diversity. "Interconnection" refers to the need for teachers to draw relationships to musical activities and resources present in communities. "Digestion" reminds educators that learning necessitates students making sense of their experiences themselves, while "diversity" refers to the recognition that each child has different skills, knowledge, and interests. After sketching the ideas of this theory in turn, I propose implications for contemporary music education, highlighting in particular, how this theory may inspire music educators to find novel ways to blur distinctions between school and students' personal and social lived experiences.

[Abstract:0700]
[Commissions » Research]

## Multiculturalism in Azerbaijani music

**Zuleykha Abdulla**

*Department of Piano, Baku Academy of Music. Baku, Azerbaijan*

Theoretical background of the paper: The manifestation of multiculturalism in Azerbaijani music first appeared in folkloric music and then in the professional composer's creativity in the twentieth century. There are many peoples living in the territory of the Republic, and they have been able to preserve their language, tradition, religious, culture and music to this day. There are some musical pieces of Tat, Tatar, Talysh, Ingiloy, Lezgi, Udi, Avar, Kurds, Molokan, Gypsy, Jewish, Russian, German and other minority peoples and ethnic groups, for example, "Lezginka" is Lezgi folk dance, "Khina" is Tat dance, "Ay lolo" is Talysh song, "Seven-forty" is Jewish dance and they are currently very popular in Azerbaijan. The people's tolerant lifestyle and thinking style are reflected in the work of U.Hajibeyli, G.Garayev, A.Melikov, V.Adigozalov, F.Alizade and other composers.

Aim/focus of the work/research reported: The purpose of the research is to find out that intercultural dialogue has been established in Azerbaijani professional music. The works of composers reveal

the effects of the different cultures on each other.

Method/approach of the work: Researching composers' creativity through inductive and deductive method, multicultural values have been revealed. The distinctive features of the small episodes in the works have led to the emergence of multicultural values throughout the work. In other works, global ideas have the main roles, which revealed multicultural values.

Results and/or summary of the main ideas. It is very important that the themes of composer's works are taken from different peoples and geographical places, thus enriching Azerbaijani music. Melodies, harmonies, rhythms in the works are beyond national music boundaries, and the works develop a global nature.

Conclusions and implications for music education: Given the direct impact of music on the human soul, it should be noted that the information received through music is able to have a deeper positive impact on the listener. The musical compositions reflecting different cultures cause dialogue among these cultures and the friendship of peoples and nations. Thus, conflicts between peoples are prevented. Getting acquainted with different cultures in musical compositions plays an exceptional role in shaping the world view of the younger generation. In addition to loving music, they learn to love other cultures as well.

Key words: Multiculturalism, composer, Azerbaijani music

**[Abstract:0701]**
**[Commissions » Research]**

## Lifelong Learning through Self-Regulation: Turkish Pre-service Music Teachers' Instrumental Music Practices

**Ilkay Ebru Tuncer Boon**

*Department of Music Education, Dokuz Eylül University, İzmir, Turkey*

In rethinking education for the twenty-first century, music educators must identify new competencies that today's learners need to develop. As information and knowledge rapidly change, what skills are deemed useful are constantly redefined. Specialists in education need to revise theories of teaching and learning and search for more effective and innovative methods. In recent years, researchers have embraced the theory of self-regulation as a useful framework to explore the processes involved in effective learning and practice in music education. Self-regulation as a process emerges when students are 'metacognitively, motivationally, and behaviorally active participants in their own learning process' (Zimmerman, 1986, p. 308). Puustinen and Pulkkinen (2001) indicate that a major educational goal should be the "development of self-regulatory skills and the creation of opportunities for life-long learning. Self-regulated learners actively and autonomously guide their own learning and update their knowledge whenever necessary" (p. 283). It has become important for educators to evaluate educational curricula and approaches within self-regulatory learning skills in the context of lifelong learning. A major goal of higher education is to create lifelong learners—intentional, independent, self-directed learners who can acquire, retain, and retrieve new knowledge on their own (American Association of Colleges and Universities, 2002, 2007). The purpose of this qualitative study to explore the reflections of eight successful instrument players in Turkey in relation to self-regulated learning skills. Interviews will be conducted with eight high-achieving instrument players within the self-regulated practice model in an effort to address the following concerns: What kinds of self-regulated practice strategies emerge in highly successful instrument students? What are the implications of technology on musical self-reflection? What is the link between collaborative learning and self-regulation? All interviews will be transcribed and coded (Creswell, 2005) for themes relating to the six dimensions of self-regulation described by McPherson and Zimmerman, (2002).

**[Abstract:0702]**
**[Commissions » Research]**

## An Analysis of Articles Published in the International Journal of Music Education, 2012-2017

**Ilkay Ebru Tuncer Boon**

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The purpose of this study is to analyze articles written in the International Journal of Music Education (IJME) in terms of international contribution, topic areas, purposes, research design, and moves toward the concept of life-long learning in music. A total of 176 articles will be reviewed for the period between between 2012 and 2017.The analysis of trends in music education research can serve the profession not only by revealing what has been of scholarly interest in the past but by providing researchers with a sense of perspective when formulation and revision of future research questions. It is crucial to reflect on our profession's past and current concerns in order to gain perspective and to establish aims for the future. IJME was selected because it represents the international community in music education. The articles in this journal demonstrate international perspectives, concerns and arguments in music education. IJME is the official journal of the International Society for Music Education and is considered "the prime vehicle for dialogue and exchange between music educators in around 80 countries across the world and representing the various disciplines within music education." Content analysis will be used primarily as a quantitative research method, with text data coded into explicit categories and then described using statistics. This approach is sometimes referred to as quantitative analysis of qualitative data (Morgan, 1993). A number of researchers have used content analysis as a methodology to gain insight into specific aspects of and trends in music education journals. Research methods, contributing authors, topics, samples and variables have been the common parameters for such research (Lane, 2011; Yarbrough, 1984, 2002; Howard, 2007). Five research questions guided the study: (1) What is the breakdown of articles in terms of the countries they came from? (2) What are the topics of the articles? (3) What are the purposes of the articles? (4) Which research designs and data analysis methods were applied? (5) In what ways is the notion of life-long learning in music education presented in these articles?

[Abstract:0705]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## A look at the music culture of Caucasian Albanian

**Khatira Hasanzade**

*Baku Music Academy*

Today, based on the ideology of Azerbaijanis, the comparative investigation of material-spiritual history of Azerbaijanis living in our country striding on the ways of independence and the world's rare ethnos and ethnic groups (udins, khinaligs, budugs, harputs, grizs, sakhurs, rutuls, avars, etc.) saving this history and delivering it to future generations allows the national tinges of the history of Azerbaijan spiritual culture and ancient historical ties to appear completely.

From ancient times, different cultures and religions formed in Azerbaijan, developing a special, various and rich cultural heritage. In the cultural heritage of Azerbaijan, at discovering previous religious beliefs, traditions, ceremonial beliefs before Islam the period of Caucasian Albania is of great importance, having a special place in the history of our country.

As a research objective, applying the history of Caucasian Albania, covering Azerbaijan's north, we will try to discover general levels of music culture development across thousands of years of time (known by the sources from B.C.III to A.C.VII) through a comparative method. The investigation of the music culture of Caucasian Albania (traces live in rich cultural traditions, religious rituals, symbols of historical monuments and some music patterns) creates the bridge between past and present day Azerbaijan people, affirming indestructible ties between the deep roots of Azerbaijan culture and older shumer-turkish-azerbaijan cultures.

The understanding of Azerbaijan as the living place of Turkish ethnic groups and minor nations can be proved by ascribing not only historical, but also ethnographic and music patterns.

The Caucasian Albania area having a close connection with Caucasian-Iranian-Turkish languages and cultures differed altogether in its colorful traditions. The multicolored composition of laden-intonation specific to Azerbaijan musical culture was the heir of Caucasian Albanian music history, taking its start from this music in a broad sense. In this area, tribes integrated firstly in one union and then around a state in a steady system to synthesize a nationwide culture from various individual ethnic cultures. The root and the reason of the multeity in the sphere of the laden-intonation of our national music must be found out just here.

[Abstract:0706]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Issues of Movable-Do and Fixed-Do Systems at Grade Schools in Asian Countries: a comparison between Japan, South Korea, Taiwan, Vietnam and Indonesia

**Masafumi Ogawa**

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Solmization is one of the fundamental processes in teaching songs. It is an essential method in understanding melodies, pitch intervals in order to sing correctly. The syllables "Do, Re, Mi, Fa, Sol, La, Ti(Si)" are commonly used throughout the world. There are two systems in using these syllables; movable-Do and fixed-Do. There have been significant debates between the two systems in terms of usability, practicality, and feasibility since the 19th century. Although movable-Do has historically been the authentic method of music learning since the age of Guido d'Alezzo, the fixed-Do approach became predominant in the 19th century when the piano became the major musical instrument among beginners.

Western music and the Western notation system was not included in the traditional culture in Asian countries. These were introduced along with modernization and Westernization processes such as colonization, Christian missionaries, and implementation of modern education systems from Europe and the United States. Therefore, it has been challenging for Asian countries to accommodate and assimilate Western music and culture with their own music and culture.

This study aims to explore issues on the solmization system in school music education in Asian countries, and to compare the characteristics among these countries, namely Japan, South Korea, Taiwan, Vietnam and Indonesia. In Japan, the national curriculum mandates the movable-Do system in elementary and secondary schools. However, almost all music teachers do not follow it and use the fixed-Do system. This discrepancy is due to the fact that almost all music teachers are trained in the fixed-Do system through keyboard studies. The fixed-Do system is also predominant at grade schools in South Korea, Taiwan, and Vietnam. In Indonesia, movable-Do is much more popular than fixed-Do because numerical notation system is used in the elementary and secondary school music textbooks.

Why do these phenomena occur?

I would like to propose three hypotheses in explaining the situation. Firstly, as in Japan, in the countries where fixed-Do is predominant, the majority of music teachers in schools have a piano background. These teachers are quite likely to have been taught in the fixed-Do system. Secondly, the situation of solmization is influenced by the countries where the education and cultural system was imported from. In other words, if a country was influenced by a country where movable-Do is predominant, the country is quite likely to have the same system. Thirdly, there have been strong music leaders or groups in each country that initiated school music curriculum under either the fixed-Do, or the movable-Do system. Until today, the system has been inherited.

[Abstract:0707]
[Commissions » Forum for Instrumental and Vocal Pedago]

## The effect of piano-assisted music activities on early mathematical reasoning skills of preschoolers

**Ceren Doğan[1], Belir Tecimer[2]**

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[2]*Department of Music Education, Gazi University, Ankara, Turkey*

The primary purpose of this research is to determine the effect of piano-assisted music activities on the early mathematical reasoning skills of preschoolers. This research is an experimental study. Experimental design with pre-test and post-test control group was used.

Early mathematical reasoning skills were the dependent variable, while the piano assisted music activities were the independent variable. The "Early Mathematical Reasoning Ability Assessment Tool", developed by Ergül in 2014, was used for the data collection. The sub-dimensions of the tool are measurement-induction, measurement-deduction, data analysis and probability-induction, data analysis and probability-deduction.

An eight-week program of piano-assisted music activity plans were developed by the researcher for this study. The activity plans were evaluated by music education, preschool education and childhood development specialists. Based on the specialists' opinions, the activities were planned for twice a week with a duration of 20 minutes. For the reliability of the research, an eight-week pilot instruction of the music activities was held for 25 preschoolers. In the pilot study, it was found that the activities were more effective on small groups. Therefore, the activities were decided to be done by dividing the classroom into groups of 8 to 10 children. After the pilot study, Ergül's tool was applied as pre-test to the study group of the research. The study group was two randomly selected preschool classes from the schools in Ankara. The study group had 32 children, experimental and control groups were distributed evenly. The trial was done in the spring semester of 2016-2017 academic year, the piano assisted music activities were applied twice a week to the experimental group, no action was taken for the control group. After the trial period of eight weeks, Ergül's tool was re-applied as post-test to the study group. Outcomes were evaluated from the statistical analyzes of the score means, standard deviations, Mann-Whitney U Test and Wilcoxon Signed Rank Test.

In conclusion, it was found that the experiment group progressed in all of the sub-dimensions. Based on these outcomes, the piano-assisted music activities are effective in preschoolers' early mathematical reasoning skills. Therefore, it is suggested that the piano assisted music activities should be instructed by music teachers in order to support the development of the preschoolers' early mathemathical reasoning skills.

[Abstract:0708]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Mod tetrachords in the theory of Western music and their place in Azerbaijan and Turkish music makam (mod) scales

**Aytach Rahimova[1], Aynur Elhan Nayir[2]**

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[2]*Baku Music Academy Music Theory Prof. Dr. Aytach Rahimova Baku,Azerbaijan*

Tetrachord, an Ancient Greek mode, was widely used not only in Europe but also in the music theory system of the Eastern communities, according to its content and structure. Musicologists who handled the modal music of the Eastern communities according to the tempered system formed makam scales based on the tetrachords.

In this study, it is aimed to compare the tetrachords of tonal music modes and methods of their combination with the modal scales of Azerbaijan and Turkey. At the same time, mod theories of Uzeyir Hajibeyli and Ahmet Adnan Saygun who are important composers and music researchers of Azerbaijan and Turkey, have been examined and their major role in the education system have been considered.

[Abstract:0711]
[Commissions » Policy: Culture, Education and Media]

## Comparison of contents of Korean traditional music education according to the political tendency of Koreans living in Japan

**Jongmo Yang[1], Jaeyeon Paik[2]**

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[2]*Department of Music Education, Seoul National University of Education, Seoul, South Korea*

Since 1948, the Korean Peninsula has been divided into the Republic of Korea (Korea) and the People's Democratic Republic of North Korea (DPRK). As of 2017, the two Koreas do not permit telephone or mail communication between people either side of the division. Over 70 years after the division, people from the Korean Peninsula in Japan are divided into three categories according to their political tendencies. The schools where their children study are also distinguished. A nation with the same roots has been educated in other countries for over 70 years due to the division of the peninsula.

The purpose of this study is to understand the contents of music education of elementary school children according to their parents' political tendencies. The subjects of this study were two types of elementary schools run by people from the Korean Peninsula in Japan, and the comparison of the quantity and musical characteristics of traditional Korean music used in Japanese schools. It compares the traditional Korean music that appears in the music textbooks used by the Korean, Chosun Chongryun, and Japanese elementary schools in Japan. We also look at the aspects of Korean traditional music performance activities at each school.

The conclusion of the study is as follows. First, Korean traditional music is the most emphasized in Chosun Chongryun school. This school's textbooks contain the largest portion of Korean traditional music, and the school has a variety of traditional musical instruments. Although the Korean school in Japan emphasizes Korean traditional music, it is very rare to play noble music and this is limited to Samulnori and fan dance. Second, the traditional music of Korea was slightly different from that of Korea. In particular, there is a tendency to treat rhythm and rhythm differently. Third, Korean schools emphasize both folk music and traditional music, while the Chosun Chongryun school is focused on folk music.

**[Abstract:0714]**
**[Special Interest Groups (SIGs) » Popular Music Education]**

## Transformation of habitus and social trajectories: a retrospective study of a popular music program

**Scott Burstein**

*Little Kids Rock*

The purpose of this bounded case study is to examine former secondary students' perceptions on how transformation of habitus through a popular music class influenced their social trajectories. While there are many studies supporting popular culture's importance for increasing capital in social fields, and findings that education is a valuable asset for equity and access of knowledge, little is currently known about how this knowledge: (1) transforms habitus through cultural, social, pedagogical, and musical capital, (2) is durable across extended periods of time and transposable to other areas, and (3) is perceived as changes that impact their lives. This study, conducted through one-on-one semi-structured interviews with 13 participants at an urban high school, examined the recollections of students enrolled in a Rock Band class and studied their growth in professional and social circles through the lens of Bourdieu's Theory of Practice (1984).

The participants all reported a perceived change in their social trajectories based on their experiences, noting significant knowledge and connections that shaped their present lives. Social, cultural, musical, and pedagogical capital each played a role in the transformation of their habitus; the transformation was found to be both durable over time and transposable to other contexts. The participants noted that they forged new friendships, learned about other cultures and music, explored their own creativity, and saw the world as full of more varied possibilities than before the popular music class. Findings suggest that popular music education can be an important tool for creating safe spaces to explore one's identity, acquire new knowledge, learn structure and discipline, and increase confidence.

**[Abstract:0716]**
**[Commissions » Policy: Culture, Education and Media]**

## Creating a National Sound Archive for India: Opportunities and Challenges

**Vikram Sampath**

*Archive of Indian Music*

This paper follows the research work leading to the successful completion of a doctoral thesis at the University of Queensland on the impact of gramophone recording technology on Indian classical music. It also draws upon my personal initiative to establish the first of its kind digital sound archive for India called the Archive of Indian Music (AIM). The paper maps out the challenges that exist in the current Indian scenario when it comes to preservation of the Intangible Cultural Heritage of India in the domain of vintage recordings of the country, in the absence of an institutionalized mechanism such as a national sound archive. It outlines the opportunities that such a scenario offers, in using modern technology and the emergent field of digital humanities to establish such an archive for vintage recordings of India on various media such as gramophone discs, spools, cassettes etc. Alongside these, it also explores avenues for the establishment of a "living" ethnographic archive of different indigenous ethnic communities across a country as vast and diverse as India.

The methodology of the research has been extensive field recordings, interviews with surviving musicians of the gramophone era, archival and hermeneutic research, collection of shellac discs from shanties and flea markets where they lie unattended, to digitize and preserve them for posterity, and effective methods of dissemination of the digitized material to make it interesting and accessible for young people. This paper builds a strong case for the need for such an Archive in a musically rich and diverse country as India. It also points towards the multiple opportunities that the archived musical material can help achieve, in addition to merely preserving them. Creating awareness, dissemination through apps, teaching aids for music educators, use of online media to curate imaginative exhibitions, and utilization of the digitized material for research in the fields of computational/empirical musicology in Indian classical music are some expected outcomes. In addition, the ethnographic archive project provides multifarious opportunities of cross-cultural collaborations between similar music systems within and outside India, provides livelihood opportunities to artists of the ethnic communities whose music is at a risk of complete extinction, and thereby opens new doors for music educators in the country to tap into the hitherto inaccessible musical treasures of these communities.

[Abstract:0717]
[Commissions » Community Music Activity (CMA)]

## Learning in the music workshop

**Jo Gibson**

*International Centre for Community Music, York St John University, York, UK*

To what extent can approaches to facilitation in the context of the community music workshop inform music education pedagogy and vice versa? What scope is there for deeper exchange between both fields? In this presentation, I will explore the intersections between music education and community music approaches to group music making. Drawing on examples from my Practice-as-Research PhD study settings, I consider the intersections in two contexts: Cable Street Songwriters and The Bad Bargain Band.

Cable Street Songwriters (CSS) is an interschool creative music making project for key stage two primary school pupils in London, UK. Located in an area of acute inequality with high levels of deprivation, this project was developed as a response to growing racial and religious divisions in my home community, in attempt to create a space where different communities can come together. As a community music project of multiple school collaboration, CSS offers a fruitful platform to consider the meeting points between community music approaches and teaching processes in group contexts.

The Bad Bargain Band is a weekly music project for adults in recovery, facing homelessness or ill mental health, based in York, UK. With ensemble members ranging in age from their early twenties to late sixties, the band offers a platform to create original material alongside performing covers, and through this fosters the development of instrumental and ensemble skills. Through consideration of the nuances of each partner setting, I will reflect on the emerging themes of co-decided curriculum, differentiation in inclusive settings and ownership.

[Abstract:0718] [Commissions » Education of the Professional Musician (CEPROM)]

## Orchestral Training for Young People

**Maria Calissendorff[1], Haukur Hannesson[2]**

[1]*Department of Education, Stockholm University, Sweden*
[2]*Individual*

This paper presents a case study of two music schools at beginner and intermediate levels in Denmark and Sweden. Both music schools are non-compulsory after school activities. This research is a part of a larger project aimed at analysing processes and hierarchies within institutionalized Western music as characterized by an orchestra musician's path from beginner stage until employment in a professional symphony orchestra is secured. The method used is quantitative as well as qualitative; studies of official documents, informal conversations and interviews. The conclusion is that there are common threads in these two schools' teaching models: same repertoire, team teaching and concentration of orchestra activities in one day. The differences are in the much stronger ideological base and philosophy in one of the schools as well as the different finance models used by the two different local councils.

[Abstract:0726]
[Commissions » Community Music Activity (CMA)]

## Narrative Adventure from the Emotional World to the Musical World

**Keumju Bang**

*Department of Music Education, Seoul National University of Education, Seoul Korea*

Multicultural music education is still one of the pressing educational issues in the fields of contemporary music education, both globally and locally. There are rich research materials concerning its ultimate goals and teaching approaches. However, more creative learner-centered musical encounters which encompass the individual's emotional entity and affection need to be supplemented.

This study aims to provide students from different ethnic backgrounds in Korea with noble and humanizing musical experiences. These musical encounters are designed to evoke and to elicit mindful imagery and emotional reactions from the subjects.

[Abstract:0734]
[Commissions » Policy: Culture, Education and Media]

## Considering the place of music for children and young people

**David Forrest**

*RMIT University*

Taking the conference theme of "Life's journey through music", the paper considers the foundational aspect of music for children and young people. From a definitional and classification perspective of the components of characteristics of music for children, there is a discussion on how composers and educators have approached the field from a listening and performance perspective. While there are some strong beliefs in what music for children is, the notion of music for children and young people most certainly stretches the boundaries of mere definitions. The paper explores definitions and applications of music for children as either performer or audience members.

The place of music for children and young people is then framed in the context of an overview of educational and cultural policy as it has emerged in the Australian context. Over the last two decades there has been a cycle of developments in policy that have seen the articulated place of music devolved into a component of the Arts, and in turn, Arts Education. While this has some merit it has resulted in the shift of focus away from the specifics of music as a

stand-alone study. It is important that we work towards ensuring that music retains its place in the lifelong learning of an individual, and is an essential component of the education of children and young people.

[Abstract:0741]
[Commissions » Research]

## Singing Schools in Austria and America in the 17th/18th Century – a Historical Comparison

**Monika Oebelsberger**

*Department for Music Education, Mozarteum University, Salzburg*

The American singing school movement arised very early in the end of the 17th century. The singing school was a very popular movement and embraced everyone who wanted to participate. At almost the same time singing schools were established in some parts of Austria. At the beginning of the presentation a brief contextualization of the time when singing schools were introduced in American music education as compared to what was happening in Austrian music education in the same period will be given.

The main focus of this presentation will be the religious motivated singing in the singing schools of the 18th century and its impact on recent vocal practices in the United States and in Austria which will refer to three different practices: Kirchensinger in Austria (Tirol), Shaped Note Singing and SINGING of young Amish.

Beside research and work on source material the paper is based on intensive field research in Iowa and Minnesota/USA and Tirol/Austria. In the presentation the historical background and different methods of singing schools will be discussed and outstanding recordings of Amish Singing will be presented.

[Abstract:0744] [Commissions » Music in Schools and Teacher Education (MISTEC)]

## Teaching Methods and Learning Techniques of Djéguélé of the Senufo People of Côte d'Ivoire

**Bassarima Kone, Rose Anyango Omolo Ongati**

*KONE Bassirima*

The music of Djéguélé (xylophones) has always occupied a central place in the life of the Senufo people. At the same time instrument, music and dance, the Djéguélé are the soul of this people. However, it is threatened with disappearance because of the massive exodus of its youth and the urbanization of the villages. Its survival is linked to that of the people on which it is dependent. It is imperative to save it and the mode of transmission contributes strongly. The purpose of this study, which was set up in the region of Korhogo (Côte d'Ivoire), is to explain the teaching methods and the techniques of learning Djéguélé. The methodology includes questioning, observation and bibliographical research. The study shows the importance of the teaching methods of Djéguélé as useful to any educational system.

[Abstract:0745]
[Commissions » Research]

## Professional musical ear: a cognitive approach

**Imina Aliyeva**

*Individual*

What is musical ear? Is it an aptitude? skills? or knowledge? In this paper verbal and nonverbal forms of representation of musical knowledge as well as the general problem of the relations between musical ear and musical theory are examined, and the new concepts such as cognitively organized and intuitively-empirical musical ear, musical-theoretical and musical-empirical attitudes are proposed.

Cognitively organized musical ear implies the obligatory verbalization of perceived musical information — this state of musical ear manifests itself in an indispensable connection of musical representations with theoretical knowledge. Intuitively-empirical musical ear is associated with non-verbal forms of representation of musical knowledge — it is a state of ear for music, in which the artistic result is achieved solely by the imagination and previous experience, without the possibility of its verbalization or theoretical understanding. It can mean both absence of training, in some cases, and, in other cases, a high level of professionalism — as not everything can be expressed and explained with notation or word in music. Intuitively-empirical and cognitively organized ear taken together form professional musical ear and complement each other as an artistic and intellectual perspectives of musical cognition. The purpose of musical education is the cultivation of both cognitively organized and intuitively-empirical ear, however, as routine practice shows, in most cases ear training exercises are aimed at hearing intervals, chords and scales, meaning the development only of the cognitively organized ear.

Meanwhile both the aggregate terminological base ("verbal field") and musical representations (intonations; "nonverbal field") are formed in musicians' consciousness — with the possibility to match and connect the elements of these two sets. The musical-theoretical attitude is a readiness to use certain terms and concepts in a given situation. The musical-empirical attitude is a predisposition to apply certain intonations in a particular situation. Each musical culture forms its own musical-theoretical and musical-empirical attitudes. Musical attitudes related to different theories and different cultures form complex relationships, constitute a common thesaurus of musician and create his cognitive system.

Some examples to show how the theoretical basis of cognitively

organized ear affects the results of music analysis, as well as how the level of intuitively-empiric ear affects the music performance, are given.

The introduced concepts concretize the judgments concerning the state of musical ear of student and professional competence of the musician, as well as objectives of musical education and are used in theoretical and practical courses and techniques.

**Models of the main Azerbaijani modes rast, shur, segah, shushter, chahargah, bayati-shiraz, humayun**

[Abstract:0749]
[Commissions » Policy: Culture, Education and Media]

## Working paper: the rhythm of the spirit of musical heritage in Oman

**Safaa Alzaabi**

*Oman*

Working paper: the rhythm of the spirit of musical heritage in Oman

Omani traditional music is a part of the Omani heritage. It has appeared with the start of social activity in Oman. The traditional Omani music is represented in the diversity of folklore among the Sultanate's regions and as well it is distinguished by unique musical instruments. This makes Oman a vital musical heritage that connects the passion of the present and the authenticity of the past.

Traditional Omani music has more interested in the rhythm comparing with melody, whereas most traditional Omani arts include dances supported by rhythmic instruments rather than melody. So, when compare the rhythmic instruments with the melodic instruments, will find seven melodies instruments for twenty-seven rhythmic instruments; this proves the priority of Omani music in rhythm. Since the rhythm plays an important role in the construction of the Omani arts; it will take the main focus in this paper.

The paper also includes an interesting content of information that reflects the culture of Oman in the side of live musical aspect, which still in developing day by day while maintaining the original spirit of rhythm.

Objectives of the working paper: 1- Traditional Omani music between the past and the present. 2 - Omani rhythmic arts in the eastern region. 3 - Rhythmic instruments in traditional Omani music. 4 - The role of rhythm in highlighting the identity of Omani music.

[Abstract:0750]
[Commissions » Community Music Activity (CMA)]

## General Musical Education in Georgia

**Rusudan Takaishvili**

*Tbilisi State Conservatoire*

The abstract's goal is to research the way of developing general musical education in Georgia, figure out the problems and work out the recommendations. Existence of music teaching tradition in Georgia is prompted by events that are described in writings and historic sources. There is descripted tradition of passing on orally to folk music.

Spread of European music in Georgia is shown by opening Tbilisi Opera Theatre in 1851 and music school in 1874. In 1878, the second edition of Georgian language textbook for children Deda Ena (Mother Tange), includes sheet music for nursery rhymes.

Based on analysis of appropriate documentation and publications the process of evolution of general musical education system is noticeable from Soviet period till present. As for the contemporary situation, it is presented based on the preschool education standard, general education curriculum as well as the research performed by the author.

In form of summary part there are recommendations presented on improvement and further development of general musical education in Georgia.

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Life's journey through music...

## ABSTRACTS

DIVERSE FORMAT SESSIONS

[Abstract:0034]
[Special Interest Groups (SIGs) » Music Technology]

## Expanding Perspectives on Technology and Music Education

**Alex Ruthmann**[1], **Roger Mantie**[2]

[1]*NYU Steinhardt*
[2]*Arizona State University*

The purpose of this 60-minute session is to broaden the conversation begun with the publication of the *Oxford Handbook of Technology and Music Education*, published in July 2017. The handbook critically situates technology in relation to music education from a variety of perspectives. The handbook's dedication to diversity and forward-facing discussion promotes contrasting perspectives and conversational voices rather than reinforcing traditional narratives and prevailing discourses.

After a brief introduction attendees will break into four discussion groups for approximately 20-25 minutes with the aim of generating, discussing and sharing of additional perspectives responding to one of the provocation areas below. We will then reconvene, share and collate the new perspectives for further discussion among the whole group for the final 20-25 minutes of the session.

Provocation Areas:

I. Emergence and Evolution:

In what ways has technology been used, and how has technology affected music education in different times and places?

How have music educators negotiated the role of technology within the broader terrain of educational policy and practice?

II. Locations & Contexts:

What are the impacts of technology (positive and negative) on different communities (rural, urban, suburban), different socio-economic areas, and different parts of the world?

How are music educators responding to social, cultural, and economic issues? How should they?

III. Experiencing, Expressing, Learning, Teaching

What are the ramifications of technology and technological change on music teaching and learning in the classroom? What can technology do for music education? In what ways has technology forced us to re-evaluate definitions of musicality? Of musicianship? Of who is and is not a musician? In what ways has technology transformed our understandings of creativity? What are some of the untapped potentials in this area?

IV. Competence, Credentialing, and Professional Development

What are the ramifications of technology and technological change on teacher training/education programs? What possible tensions exist in terms of credentialing and accreditation? Whose responsibility is it for professional development and certification?

[Abstract:0038]
[Special Interest Groups (SIGs) » Spirituality and Music Education]

## Conversion of the music of cordillera

**Bienvenido Batallones Constantino Jr**, **Lorna Salvatierra Areola**

*Don mariano marcos memorial state university*

Indigenous songs or folksongs are a reflection of every person living in a certain place. It is not just simply a "shadow" but a reflection of people's identity. Folksongs are descriptions of life ways of people in a society. Abiog (1979) avowed that folksongs reflect the nation's sentiments and creative spirit and are an essential part of the cultural heritage of our people including their religious practices.

Indigenous songs are given premium by the Cordillerans because they speak of their historical and cultural background

The connectedness of Cordillera practices and Cordillera music are seen in Caňao, (ritualized feast or sacrifice) bodong (peace pact), olog (public dormitory), paki, (pagan myths), tupon di a-ammod (family genealogy) and liwliwa (love songs). When these practices are done, music is either played by instruments or sung by both performers and the audience.

This paper will educate individuals about the revelations of the music of the cordillera region in the northern Philippines; its meaning and how they were converted into choral music as fresh materials in the international choral competitions and fresh material in teaching music in the educational system of the Philippines. Most of these pieces talk about the cultural practices of the mountain people, in particular their religious and spiritual life.

The session will be presented in a lecture-demonstration method however, participation of the choral enthusiasts and music educators are needed.

The sessions requires 90 minutes of lecture-demo which enables the participation of the audience in the singing and interaction in the discussions and singing of the cordilleran pieces.

Sample topic pieces of folklores:

a. Hi Banig: Ifugao Folksong

b. Intako Manragragsak: kalingga Folksong

c. Bumala ka ay buwan: Mt. province folksong

d. Salidummay: kalingga Folksong

[Abstract:0295]
[Special Interest Groups (SIGs) » Popular Music Education]

## The Hit Factory Classroom: Making Music Like Max Martin

**Adam Patrick Bell, Ryan Stelter**

*University of Calgary, Calgary, Canada*

In this participatory workshop we'll be exploring a way of making music characteristic of producer Max Martin (Taylor Swift, Adele, Justin Timberlake) called "track-and-hook." Working in small groups with whatever instruments we have available (laptops, tablets, phones, voices, guitars, keyboards, etc.), we'll endeavor to construct a hit song by working through the three phases of track-and-hook: 1. Making beats and chord progressions; 2. adding hooks; 3. adding vocals (if any), and editing and mixing our songs to completion. By going through this process we not only experience the track-and-hook songwriting process, but we learn through experience the skills of contemporary radio hits music production.

Description:

In small groups we will collaboratively navigate the following three distinct phases of track-and-hook over the course of 90 minutes:

Phase 1 (25 minutes). Together, group members create backing tracks (beats + chord progressions). Groups are encouraged to make more than one backing track as is consistent with the track-and-hook approach. The session leaders will guide participants in how to make a beat if they are new to this process, and provide strategies to create an accompanying chord progression.

Phase 2 (25 minutes). In the second stage, each group must "shop-out" their tracks to the other groups to find hook writers and audition other groups' tracks to select ONE that they will write hooks for, too. Essentially, we're simply swamping tracks with other groups. Once a group has selected a track to work with, they will create and record multiple hook/melody ideas. The session leaders will help familiarize groups with the concept of a hook by providing examples, and provide strategies for creating new hooks.

Phase 3 (25 minutes). In the third and final stage, the hook writers will return their hook-added versions back to the groups that created the original tracks. It is in this final phase when vocals (if any) are added, and then the groups will finish their roles as producers by editing and mixing the song to completion. The session leaders will assist groups with providing guidance on conventions of pop production, such as how mixes in this genre are typically performed.

Sharing and Discussion (15 minutes). To wrap up the workshop we'll listen to each group's work-in-progress and provide constructive feedback. The leaders will conclude the session by facilitating a brief group discussion addressing participants' questions and providing suggestions for future directions.

[Abstract:0333]
[Special Interest Groups (SIGs) » Music Technology]

## From China to the World: Internationalizing an Innovative Music Education Initiative

**David Hebert[1], Jiaxing Xie[2], Bo Wah Leung[3], Margaret Barrett[4], Gary Mcpherson[5], Liza Lee[6], Alex Ruthmann[7], Dafu Lai[8], Yang Yang[9]**

[1]*Western Norway University of Applied Sciences, Bergen, Norway*
[2]*China Conservatory, Beijing, China*
[3]*Hong Kong University of Education, Hong Kong, China*
[4]*University of Queensland, Australia*
[5]*University of Melbourne, Australia*
[6]*Chaoyang University of Technology, Taiwan*
[7]*New York University, USA*
[8]*China University of Petroleum, Beijing, China*
[9]*Shaanxi Normal University, Xi'an, China*

On November 6 of 2017, CETV (world's largest Chinese language educational broadcaster) televised a report on the official launch of Huaxia Yuefu, occurring at the annual national conference for music education in China. Huaxia Yuefu is the Chinese branch of a major initiative known as Open Global Music Academy (OGMA), developed across the past three years with input from various ISME leaders, and expected to become the world's largest music institution. The purpose of OGMA is to enhance international knowledge of music, and musical collaboration, via global online partnerships. Three of the Chinese professors that have been most active in ISME participated in the launch of Huaxia Yuefu: Jiaxing Xie, Bo-wah Leung, and Victor Fung. Twenty pilot online courses (known as MOOCs) were demonstrated at the conference with representatives from 225 higher education institutions. The MOOCs fall into six major fields of music study: universities, conservatories, general education, teacher colleges, early childhood, and community music. According to CETV, there are currently 300,000 music teachers in China, but this is insufficient relative to the increasing demand, and MOOCs offer opportunities not otherwise possible for providing music lessons and enhancing the professional training of music teachers. Now that Huaxia Yuefu is launched in China, the next step in this initiative is to expand in partnership with higher education music institutions worldwide. Huaxia Yuefu is likely to soon reach tens of thousands of Chinese learners, but the broader Open Global Music Academy (OGMA) vision calls for both English and Chinese subtitles, and overdubs, in online courses that openly share knowledge of music around the world. How will the Chinese Huaxia Yuefu branch expand into the international OGMA framework in the future? The purpose of this session is to engage in transparent discussion regarding possible governance models and policies for OGMA to ensure the initiative is inclusive, educationally effective, and technologically robust, with intuitive functionality that fits the needs of music educators worldwide. Our discussion will expand on outcomes from our OGMA meeting at the fourth International Forum for Leadership of Music Institutions in China in May, 2018. With reference to the theoretical underpinnings and practical developments in various phases of this project, the discussion in Baku will emphasize ways of steering the future development of the OGMA so it aligns well with the mission of ISME. Panelists hail from the People's Republic of China, Taiwan and Hong Kong, Norway, the US and Australia.

[Abstract:0334]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## *Advancing Music Education in Northern Europe*: Authorship in a State-Sponsored International Network

**David Hebert[1], Torunn Bakken Hauge[1], Kristi Kiilu[2], Geir Johansen[3], Cecilia Ferm Almqvist[4], Adriana Di Lorenzo Tillborg[5], Helga Rut Gudmondsdottir[6]**

[1]*Western Norway University of Applied Sciences, Bergen, Norway*
[2]*Estonian Academy of Music and Theatre, Tallinn, Estonia*
[3]*Norwegian Academy of Music, Oslo, Norway*
[4]*Lulea University of Technology, Sweden*
[5]*Malmo Academy of Music, Lund University, Sweden*
[6]*University of Iceland*

This session will report on the findings and outcomes from a new multi-authored book entitled *Advancing Music Education in Northern Europe*, under contract by Routledge, with publication expected in mid 2018. We chronicle how the Nordplus-sponsored Nordic Network for Music Education was founded and developed across a 20-year period, document the network's impact on Master programs and professional development in the field of music education, and demonstrate how the eight nations involved in this network – Norway, Iceland, Denmark, Sweden, Finland, Estonia, Latvia, and Lithuania – are making unique contributions of global significance to the field.

Northern Europe, is a region arguably of great importance to music education for a number of reasons, seen for instance in Norway's ranking as the 'happiest nation on earth'; the well-known success of Finland's schools in international-comparative measures of student achievement; how Sweden has grappled with its recent experience as 'Europe's top recipient of asylum seekers per capita' and Estonia's national identity as a country born from a 'Singing Revolution', to name but a few examples. Our book offers reflections on how music education, and approaches to the training of music teachers, have changed across recent decades, a period of significant innovations. We especially emphasize how research is shaping practice across the past 20 years in Northern Europe. At a time when international partnerships appear to be threatened by a recent resurgence in protectionism and nationalism, our book (and the discussion at ISME) also more generally demonstrates the value of formalized international cooperation in the sphere of higher education.

Our panel for the ISME conference in Baku includes authors from several different Nordic and Baltic countries (including Norway, Sweden, Estonia and Iceland), each of whom contributed chapters to the forthcoming book. The co-editors of the book will chair the one-hour session in which we discuss the concept of the book, as well as key points developed through our state-sponsored international collaboration, and share reflections on the process of collective authorship.

[Abstract:0435]
[Special Interest Groups (SIGs) » Spirituality and Music Education]

## Lifelong learning with Rhythm

**Katharina Loibner[1]**

[1]*University of Music and Performing Arts, Vienna, Austria*
[2]*Music School of the City of Linz, Upper Austria*

*Theoretical / Pedagogical background*

Every human being at their core is a perfect rhythmic being. Before we enter this world, we are surrounded by the pulse of our mother´s heartbeat day and night. Our heart beats in rhythm, we breathe in rhythm, day and night are in rhythm, we walk in rhythm, everything, really, is rhythm.

Why do so many people feel separated from their rhythmic nature? How is it explainable that people have difficulties with rhythm when they dance, sing or make music with instruments?

Can people who seem to be completely unrhythmic, who cannot clap to a beat or feel any rhythmic flow in their body, learn to reactivate their innate rhythmic nature?

*Aim / Focus of the work*:

The search for an answer to these questions led to the development of TaKeTiNa.

TaKeTiNa is a very powerful musical group process that removes the obstacles separating you from being at one with the rhythmic flow. It does not teach rhythm but it takes away what separates you from it which automatically leads you to reconnect to your rhythmic nature.

*Method / Approach of the work*

TaKeTiNa develops the two essential qualities which are necessary for synchronization: Flexibility and connection. Blockages in the body, mind and spirit can be released through TaKeTiNa so that people become more and more flexible and find access to the rhythmic flow again. This to people feels like "coming home".

Participants need nothing but their own body. TaKeTiNa works with speaking and singing rhythmic syllables and with body movements in stepping and clapping.

*Results / Summary of main ideas*

TaKeTiNa offers benefits of different kinds. On one hand participants develop profound musical and rhythmical competence, on the other hand they face the two main questions "who am I" and "where am I going". Musical learning and self-development are always connected in the TaKeTiNa process. Spirituality and Music Education go hand in hand. TaKeTiNa promotes lifelong learning as there is no age limit for participation.

*Conclusions and implications for music education*

Music is essential to every human being. TaKeTiNa makes it possible that people with different or even no musical experience can learn together in one group. There is no age limit and the process invites participants to go at their own individual pace. For musicians TaKeTiNa is a mastertool for gaining rhythmic orientation and confidence.

**EEG Research**

*TaKeTiNa EEG Research in the TaKeTiNa Institute, Vienna*

**EEG Research Results**

*Result of EEG Research in the TaKeTiNa Institute, Vienna*

**EEG Research_2**

*TaKeTiNa EEG Research in the TaKeTiNa Institute, Vienna*

**TaKeTiNa Logo**

*The international Logo for TaKeTiNa*

[Abstract:0467]
[Special Interest Groups (SIGs) » Music Technology]

## Our City, Our Sound Space: An interdisciplinary, multimedia Elemental Music Pedagogy (EMP) project

**Camille N. Savage-Kroll**

*Elemental Music Pedagogy, University of Music Freiburg, Freiburg, Germany*

What does our city sound like, and what effect do these sounds and noises have on us? Can we use our city's sounds in creative ways? What are the ways in which digital media and modern technology can be used meaningfully in the context of music education?

Three institutions, the University of Music Freiburg (department of Elemental Music Pedagogy), the University of Education Freiburg (department of Media in Education) and the Kindergarten, Haus für Kinder am Hirzberg, worked together closely over the course of two years exploring these questions, and the city of Freiburg, Germany as a "sound space" — improvising, composing and utilizing digital media to create a sound-map, an audio guide and an app.

Active engagement with one's own and others' perceptions of hearing are at the center of this educational project — sounds and noises, and silence — as well as with the aesthetic and creative possibilities that exist both with and without modern technologies.

This session will examine the project from various perspectives as well as provide a brief introduction to Elemental Music Pedagogy (EMP), a rapidly developing area of music education in German-speaking countries. In addition, participants will be invited to take part in live sound and perception experiments.

[Abstract:0521]
[Commissions » Community Music Activity (CMA)]

## My voice, your voice, our voices

**Peter Moser**

*Individual*

A gathering of voices from around the globe considering the politics of inclusive vocal programmes

Convened by Pete Moser – Artistic Director of More Music

A 90-minute workshop and round table - presentations and learning songs

Who owns the song? (Pete Moser)

Over the past 25 years I have written hundreds of songs with people. They could not have come to life without us being together. They often allow people to reflect on significant episodes in their lives

and on their relationships with their friends and communities. Can I carry on singing those songs without asking permission? People often ask 'and what if my song gets to number one '. Who owns the song ?

Singing Encounters and Transformations

I will consider the aesthetics and politics of amateur singing, with particular reference to open-access community choirs and other vocal initiatives. In dispensing with the need for musical literacy or auditions, open-access choirs open up the world of singing and its many social and therapeutic benefits to a more diverse demographic than that associated with traditional choral activity, as it is most often understood in the West. My talk will be illustrated with examples ranging from the UK's Street Choirs Festival to summer camps in Bosnia and Georgia.

Finding our way to Reconciliation through Singing (Lee Willingham)

Performing choirs in Canada and the United States have frequently included music of African American slaves, known as spirituals, and various songs that have origins with indigenous peoples of North America. Questions arise when music that has its genesis in cultures other than Western culture are randomly included in concert performing repertoire without any contextual or ethical rationale. The key question is, who may perform music from worlds not inherently of their own?

Learning agendas in music development (Gillian Howell)

I will explore the ways that in places where opportunities for formal music education are rare, those that exist can be expected to deliver on multiple agendas. The context is a small community music school in newly independent Timor-Leste, and the subject of debate is what music should be taught in the school. Some of the (Australian) teachers are determined to help protect and celebrate local Timorese traditions. Some believe 'mother tongue' music materials may hold the key to firm technical foundations in Western music. The presentation does not resolve the tensions, but separates the strands and unpacks the underpinning motivations.

**[Abstract:0545]**
**[Commissions » Education of the Professional Musician (CEPROM)]**

## A Musician's Journey: Learning to Expect the Unexpected Adventures of a Global Performer, Professor, Writer and Leader in Higher Education

**Nancy J. Uscher**

*Dean College of Fine Arts University of Nevada, Las Vegas*

My story begins with the premise that while I experienced a fairly narrow, though robust, educational trajectory as a young musician, life's pathways have taken me in fascinating directions. Sometimes when I least understood how it could happen, I was presented with unexpected opportunities as a performer, writer, professor and leader in higher education during this breathtaking adventure of being alive.

The beginning of my journey started at four years of age, at the Tanglewood Music Festival in Massachusetts, where I watched the musicians of the Boston Symphony rehearse under the most celebrated conductors of the 1950s. This experience would have a profound influence on me for the rest of my life. My story is one in which I learned to expect the unexpected. I came to live with optimism, which I believe is an essential value for emerging artists in their careers. The musical life that became part of my very nature propelled me forward to experiences I could not even have imagined were in my future. One of the most important lessons I learned in this formative part of my life was to add goals, be open to what might be possible, and to delight in continuous education. The twists and turns of my life led to the acquisition of different kinds of expertise to complement my early musical education. The array of roles and directions that formed my arts practice and career – including a college presidency – have enabled me to have a rich, satisfying and exuberant life. As the years unfolded, I became a violinist, violist, world traveler, and eventually higher education leader.

As I reflect on the journey, which continues to this day, I think about the values and concepts that have framed key experiences in my life. I hope that the wisdom that I have gained along the way, which will be discussed in this presentation, will help future generations of musicians and artists feel optimism about the future, feel proud about their contributions to society, see possibilities beyond their comfort zones, view failure as a catalyst for deep learning, embrace the opportunity to be successful change agents and disrupters of the status quo, and to grow into powerful artist-citizens who can indeed change the world.

**[Abstract:0567]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## "Music Teacher – Teaching Music – Teaching through Music?" An interactive roundtable towards an identity of generalist teachers and their interdisciplinary approach

**Teresa Leonhard, Markus Cslovjecsek**

*School of Teacher Education/Institute for Secondary Education/ Chair for Music Education, University of Applied Sciences Northwestern Switzerland*

The approach of interdisciplinary teaching identity is not something new. "Disciplines" as a tight concept of tools, methods, procedures, exempla and theories appear quite late in the 19th century. The idea of the "Generalist" in education is much older. Music is predestinated for interdisciplinary thinking and practice in education and research since it pervades life totally. In the writing of Ancient Greek philosophers and later in progressive educational

concepts at the beginning of the 20th century, music learning doesn't appear separately, but learning "through" music is practiced.

Aesthetic education affects inner movement and initiates transformations in knowledge. Sensual experiences provoke learning and keep various tools of intermediation. The importance of music in this context is well known. As the curricula of many higher education institutions now include more than one main subject and train their students in multiple profiles, including music education as one, a new understanding and maybe a new term for their profession is asked for. As their teaching is not as the "music professional", they may be considered the "expert of interspaces" with ideas for integrating music in their other fields.

Colleagues are invited to propose issues of shared concern and to generate ideas for action together with us. Maybe a new professional denomination of this "species" of (music) teachers in secondary education – based on a "safe ground" of diversity instead of experiencing oneself as a "split personality" – can be found. The idea of integrating other subjects in music education leads to the idea of music as fundamental in the interdisciplinary approach, bridging a gap in knowledge. Referring to the idea of generating knowledge through action but appreciating discussion and theory as well, this specific and complex question evokes an unusual participative community research format. An "Interactive Roundtable" on this issue is proposed.

An introduction (20 minutes) by Teresa Leonhard and Markus Cslovjecsek, will include theoretical and practical inputs from different perspectives including artistic, phenomenological, linguistic and biographical approaches, will be followed by a roundtable discussion (55 minutes), moderated by the mentioned authors. The roundtable discussion will focus on understanding a (music) teacher's identity as oscillating between different types of instructing ("generalist" vs. "single-discipline-teacher"). Session members will be invited to participate in a fruitful unconventional, performative debate. The conclusion (15 minutes) will draw results of the discussion together, and reflect on the process.

**[Abstract:0584]**
**[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]**

## Integrated Music Education: Challenges of Teaching and Teacher Training Book Presentation with the Authors

**Markus Cslovjecsek**

*University of Applied Sciences an Arts Northwestern Switzerland, School of Education*

Schools are generally oriented towards discipline-based programmes and therefore students often accumulate fragmented knowledge, disconnected from real-life concerns. The eighteen contributors to this work suggest that music offers a highway to developing a more appropriate integrated education. They present a variety of views on Integrated Music Education rooted in Western - and other - cultural traditions, based on several interdisciplinary models and integrated arts curricula, inspired by psychological concepts and reference to recent teaching experiments as well as original research.

In this innovative book, the reader is invited to go beyond the dichotomy between "Education in Music" and "Education through Music", exploring the opportunities put forward by Integrated Music Education thanks to a constant movement from the theoretical roots through a precise description of teaching activities to the benefits for students in terms of integration of knowledge, personal development, and social and cultural belonging. And how about schools facing these challenges? Here you will find attractive impulses for teachers training and professional development. Each chapter in the book is expanded by an abstract in three languages: English, German and French.

This book presentation and discussion with invited authors and experts will be followed by a reception of Lang Editors. Peter Lang is an academic publisher specializing in the humanities and social sciences. It has its offices in Bern, Brussels, Frankfurt am Main, New York, Oxford, Vienna and Warsaw.

BAKU

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33rd World Conference of
International Society for Music Education

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Life's journey through music...

## ABSTRACTS

DEMOSTRATIONS & WORKSHOPS

[Abstract:0013]
[Commissions » Community Music Activity (CMA)]

## ISME MEC Development Project: Working Better Together *Social Justice, Wellbeing and Identity*

**Kathryn Deane, Peter Moser, Richard Hallam**

*Music Education Council*

Report back and findings on the ISME/MEC development project, etc.

[Abstract:0018]
[Special Interest Groups (SIGs) » Jazz]

## Experiencing Chick Corea

**Monika Herzig**

*Arts Administration, Indiana University*

Chick Corea is a legendary jazz figure. He is one of the most prolific and influential contemporary pianists. He has received 61 Grammy nominations and won 23 of them, including 3 Latin Grammys. He has produced hundreds of releases in multiple genres over five decades, and he is one of the hardest-working musicians in the industry, with a yearly tour schedule of over 250 international concerts. He has authored multiple books and instructional works, and many regard him today as easily one of the most influential musicians of his generation.

Experiencing Chick Corea looks at the full span of Corea's career, decade by decade, touching on the vast array of musical styles he engaged, from his initial work with Herbie Mann to his free explorations with Circle. It touches on his arguably most influential album Now He Sings, Now He Sobs, his involvement with Miles Davis' Bitches Brew and subsequent efforts as pioneer in the fusion scene with Return to Forever, his duo collaborations, classical outings, and his acoustic and trio work in the 1990s and beyond. Learning how to listen to Corea is itself a bit of a magic carpet ride, given the range of material he has created and the breadth and depth of that work.

The purpose of this workshop is to facilitate effective applications of this new publication by Monika Herzig (release date October 15, 2017, Rowman & Littlefield) to the international music education community, specifically teachers of music appreciation, jazz history, jazz performance/ ensemble, and popular music classes. Experiencing Chick Corea is part of a series of Listener's Guides on Rowman & Littlefield specifically designed for the music appreciation classroom and listeners from novices to experts.

The author herself will introduce participants to the work of this living legend, NEA Jazz Master and artist with the most Grammy awards in any genre worldwide. The presentation will include historical background, guided listening using the listening guides in the book that will be provided as handouts, as well as live demonstrations of Chick Corea's composition and performance style by the author on the piano. Participants will receive guidelines and materials for incorporating the book's listening guides and information in the music appreciation and jazz history classroom. In addition, jazz ensemble leaders and studio teachers will be able to apply the materials in guiding students towards effective interpretation of jazz styles and jazz performance practice.

[Abstract:0027]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## Proactive or Reactive - What Type of Teacher are You?

**Dale Wheeler**

*School of Creative Arts, Red Deer College, Red Deer, Alberta, Canada*

Too often our daily teaching routine bounces from crisis to crisis and it seems as though our best intentions are often thwarted by the tyranny of the unexpected. As a result, we may feel frustrated and unfulfilled. This is the mark of a reactive teacher.

While we cannot always control what our students bring to the lesson in terms of preparedness and mental engagement there are two critical areas over which we CAN exercise control — our Attitudes and our Actions.

With this as an underpinning, a proactive teacher will establish global strategies for the five principle areas of music making – Head, Heart, Eyes, Ears, Hands. This is a solar system of five intersecting orbits that revolve around the music – the central axis.

The main focus of this presentation involves laying out a practical framework for each of these five areas as a means to support our day-to-day teaching.

The exploration of each of the five domains centers around three questions: What's in it for the music? What's in it for my students? What's in it for me?

If the What, Why and How of each of these five areas has been addressed we can approach each teaching day from a proactive stance. When a problem is encountered ask, Which of the five areas does this relate to? When assigning a new piece ask, Which of the five areas does this target? Be continually asking, Does my teaching address each of the five areas? If not, why not?

The objectives of this presentation are to:

- reinforce the value and importance of global teaching strategies
- provide a clear framework on which to hang a logical approach to teaching
- encourage teachers to develop a sense of intentionality in their teaching
- stimulate and encourage self-awareness
- provide a catalyst for action
- stimulate discussion among peers

[Abstract:0046]
[Commissions » Early Childhood Music Education (ECME)]

## Embracing the Journey: Kodály music education and language literacy

**Marilyn Brouette**

*St. Peter Martyr School*

Background information:

Working as a team member in a professional learning community, known as the school, the music teacher has a unique role in the development of curriculum that is creative, organized and structured to meet targeted learning goals. Planning effective lessons is the goal of every music instructor. Experienced teachers create strategies to impart music literacy and support other educational purposes as well. Language literacy is one outcome of effective music instruction that is often overlooked in music education lessons. Utilizing the highly organized and sequential lesson in a Kodály music class to articulate language development strategies for early childhood education supports both music and literacy objectives. Delineating these literacy strategies within the scope of music education is the focus of this Kodály inspired workshop.

Purpose of the workshop:

In this workshop, the clinician will demonstrate strategies to support the development of language in four and five year old children in a Kodály inspired music class. Music literacy through Kodály methodology will be addressed through singing games and activities. Supporting the development of language skills in early childhood will be demonstrated as a tool for increasing engagement in music activities, fostering neural engagement and developing phonetic and whole language accuracy, all essential skills for a budding musician and learner.

Content:

Workshop participants will receive a packet of song activities and story book ideas appropriate for early childhood music classes. Kodály practice will be demonstrated to reinforce music literacy skills in solfege, rhythmic acuity and active listening. Language development protocols will be demonstrated as integrated instruction within the lesson.

METHOD:

Kodály methodology is a logical and sequential means of developing music literacy skills. Kodály practice will be demonstrated in this workshop through the use of solfege, hand signs, rhythm activities and repertoire. Strategies for supporting language acquisition, phonemic awareness and whole language activities will be seamlessly woven within music instruction.

Applications for Music Education:

The Kodály method of music education is used internationally as a highly effective means of developing music literacy in children. An experienced teacher not only develops music skills, but creates strategies to support other aspects of educational development as well. Language and music are universal. Effective strategies to support professional practice are necessary and the structured, organized and well-planned music lesson is essential.

[Abstract:0066]
[Commissions » Early Childhood Music Education (ECME)]

## Musical storytelling: children's literature and poetry in the general music classroom

**Lori Gray**

*Department of music, boise state university, boise, id, usa*

Children's literature and poetry can ignite the imagination of young minds and inspire creativity within the general music classroom. In this interactive workshop, the presenter will share her favorite children's books and poems for teaching musical movement, vocal exploration, improvisation and composition, active listening, rhythm, melody, and additional musical elements (i.e. timbre and dynamics). The children's literature will include books that are related to music, and books that simply lend themselves well to musical lessons. The activities that will be presented are appropriate for children from the ages of 2 to 8.

Cross-curricular connections can also be made, in addition to the musical content benefits of including children's literature into the music classroom. The presenter will share how she works with grade level classroom teachers to address classroom content for students and to collaborate on grade level projects and school music programs, addressing both the classroom content and music content standards.

Here are a few examples of the types of activities that will be presented through children's books at the workshop:

Sound Compositions: This is a great activity to do along with a vocal exploration book. After exploring the sounds in "Clang! Clang! Beep! Beep! Listen to the City," students can work in groups to create a sound composition by organizing the sounds graphically on paper. Allow the students to share their compositions.

Movement: Actions can easily be added to books and to the vocal exploration activities.

Singing: Several books can easily be sung with simple melodies (la-sol-mi-do patterns work well). Books such as "Baby Bear" are question and answer books, and a musical question and answer melodic pattern can be used. "Mortimer," "The Napping House," "Going on a Bear Hunt," and other children's books have phrases that repeat that can be sung. Books can also be used to introduce different cultures and the music of those cultures.

This workshop will present a variety of children's literature and poetry that can be used to teach musical concepts in a general music classroom, while also making connections to grade level classroom content and the daily lives of children in society. Children's literature can engage and inspire students through creative and active learning in the music classroom.

[Abstract:0071]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Percussion Pieces and Games to Engage Your Whole Class!

**Catherine Betts, Joshua Webster**

*Kaboom Percussion*

Kaboom Percussion are a duo from Australia who are passionate about inspiring a love for music in students of all ages. Both holding Masters Degrees in Percussion, Catherine Betts and Joshua Webster started Kaboom with some fun and quirky YouTube videos and just three years later Kaboom has grown to be a full-time, internationally renowned music education group!

Cat and Josh have performed for over 40,000 students across Australia, and garnered more than 120,000 subscribers and 35 million views on their popular YouTube Channel. Their music is designed to be fun, engaging and immediately accessible. Whether it is creating rhythms on chairs, making up a body percussion beat with their friends or simply tapping on a cup, Kaboom loves empowering and inspiring kids to begin creating their own music.

In this workshop, Kaboom will take participants through a collection of short percussion pieces that are designed to engage each and every one of your students. Featuring very accessible instruments such as chairs, cups, buckets, drum sticks and body percussion – these pieces introduce basic drumming techniques, rudiments and rhythms in a fun and engaging way. Every student is an equal and essential part in making each of these pieces work successfully. Having team-work be such an integral part of this musical experience ensures that there is a collective sense of joy and satisfaction when the group succeeds.

Our aim for this workshop is for participants to leave with a collection of new activities, pieces and strategies for making their classes enjoyable, stimulating and rewarding for their students.

[Abstract:0072]
[Commissions » Education of the Professional Musician (CEPROM)]

## How to create employable music graduates (and have fun doing it)

**Dawn Bennett**

*Curtin University*

Is employability at odds with the traditional purpose of higher music education? This interactive workshop pushes the boundaries of employability, arguing that employability development is predicated not on the epistemological or functional aspects of employability, but on students' capacity to engage as professionals: their metacognition. The workshop includes activities, discussion, problem solving, and best practice activities for use with staff and students.

Learning goals and outcomes:

The workshop is designed to reframe employability and enable its integration in existing curriculum. Outcomes include enhanced confidence and understanding; resource sharing; and a community of like-minded peers.

Strategies for engaging participants:

Participants will engage in preliminary discussion and problem solving, followed by small group activities designed to develop cognitive employability within existing classes. This will be followed by with ideas for sharing best practice, including strategies for engaging teaching staff and students.

Target participants:

Music educators, students, career support staff, retention staff, Directors T&L, academics interested in SOTL and educational research, curricular designers.

[Abstract:0081]
[Special Interest Groups (SIGs) » Popular Music Education]

## Building Community and Musical Skills Together with Urban Young Adults

**Alex Ruthmann[1], Jamie Ehrenfeld[1], Tavis Linsin[2]**

[1]*NYU Steinhardt*
[2]*Boston University*

This 90 minute interactive demo/workshop presents practical strategies drawn from the design, development, and evaluation of the Ed Sullivan Fellows Program (ESF), a now two-year old musical artist development and industry mentorship program for New York City young adults. Begun in Spring of 2016, ESF was developed as a partnership program bringing together community, school, industry, and university stakeholders in the creation of a space for supporting young musical creators of color.

The ESF program began by recruiting partner high school music educators at schools in New York City who serve as core mentors and educator ambassadors in the ESF program during regular Saturday meetings. These mentor faculty harness the rapport and local knowledge from their classroom contexts to support participants' meaningful engagement and musical development, providing opportunities for individual growth and musical skill development not possible within each school's curriculum and culture. Participants work with together with ESF program staff in regularly co-designing and updating an interest-driven curriculum focused on music production, songwriting, beat-making, performance, marketing and branding. Regular participant-produced public concerts, showcases and recordings serve as capstone experiences every 6-8 weeks.

For the University partner, pre-service music education majors participate through formal observations and through coursework in contemporary secondary music methods, popular music per-

formance/creation, and music technology practicum courses. The pre-service students learn alongside the student Fellows, and under the joint mentorship of the educator/mentor ambassadors. Opening up access to the University's learning spaces reinforces the potential for the participants to see "possible selves" as future college students and/or professionals in the music industry. Industry partners provide in-kind and mentoring resources, as well as access to professional internships and recording spaces.

This workshop will present an introduction, discussion and presentation of the ESF program, followed by interactive experiences in practical strategies building community, creating original hip-hop music, and musical skill facilitation. The workshop will conclude with a presentation of the most recent evaluation of the program and audience Q&A.

Workshop Overview:

15 minutes: Introduction, discussion, and presentation of audio and video media showcasing the work of the ESF Program.

45 minutes: Interactive workshop

- Experiencing practical strategies in building community and starting from and honoring participants' voices

- Experiential musical hip-hop cypher with all participants

- Demonstration of music skill facilitation techniques with example videos from ESF sessions

20 minutes: Discussion of the most recent evaluation report and future plans for the ESF program.

10 minutes: Audience Q&A.

**[Abstract:0106]**
**[Special Interest Groups (SIGs) » Applied Pedagogies]**

## Joining Hands to Help Students with Special Needs in Every Music Classroom

**Debbie Lynn Wolf**

*School of Music, Cairn University, USA*

This session will provide strategies and suggestions for developing assistance to maximize music learning experiences for students with special needs. Opportunities to make music can be strengthened by effectively using support from family, friends, paraprofessionals and student peers.

Participants will be able to:

1. Gain strategies for identifying learning profiles, readiness, and interests of all students to provide appropriate assistance

2. Develop appropriate techniques for collaboration with families and paraprofessionals

3. Create opportunities for a supportive classroom and/or ensemble by implementing classroom protocols and routines and providing appropriate adaptations

4. Guide peers and paraprofessionals in effectively assisting students with special needs by avoiding common barriers.

This workshop presents four factors in establishing positive relationships with family, friends, and paraprofessionals to benefit special students: 1. securing essential information on student's learning style, readiness, and interests; 2. establishing cooperative roles in and out of the classroom; 3. providing effective and appropriate adaptations; 4. avoiding common barriers of time limitations, attitudes, and interpersonal skills. These will be presented as the common threads that can effectively unite the efforts of everyone involved in working with students with special needs in the following activities:

Activity I: Identifying student needs: the essential information to provide appropriate assistance will be demonstrated. Strategies for pre-assessments will be presented and demonstrated, including completion of a student profile. This information, obtained through the assistance of families and paraprofessionals, can enhance music learning experiences.

Activity II: Collaboration Attempts: the keys and barriers to successful collaboration will be discussed, with participants analyzing examples. Application of successful collaboration techniques will be analyzed by participants. Essential information that will enable parents and paraprofessionals assist in the musical development of the student will be shared and discussed.

Activity III: Creating a Supportive Classroom: successful cooperation among peers and paraprofessionals will be demonstrated through video excerpts; suggestions from interviewed teachers, parents, and students will be shared.

Activity IV: Defining and Implementing Roles for Peers and Professionals: effective assistance will be defined, demonstrated, and discussed by participants after examining common barriers that prevent optimum relationships.

Participants will leave with specific guidelines and strategies for creating a supportive classroom that will enhance the music development of all students.

**[Abstract:0111]**
**[Commissions » Forum for Instrumental and Vocal Pedago]**

## Reflective Learning Experiences: Using Essential Questions to Uncover Motivations and Resistances to Learning

**S. Rebeqa Rivers**

*Individual*

Motivation-to-learn propels students' behavior, effort, energy, persistence, and performance. Conversely, resistance-to-learn prevents students from engaging and stalls improvement. In an increasingly diverse world, music educators face the daunting task of uncovering the motivations of, and overcoming the resistance

from students with whom they have very little in common. How can music educators meaningfully connect with diverse student motivations and understand students' unique resistances in order to improve learning outcomes? Could familiar pedagogical tools applied in new ways create a reflective learning experience that increases student engagement?

In 2015, S. Rebeqa Rivers, private singing teacher and music education researcher, noticed a theme on student feedback surveys: respondents indicated that although they felt they were improving, their progress was not providing the outcomes they wanted. This striking dichotomy between positive results and disappointed expectations spurred Rivers to initiate a twelve-month study with adult music students investigating pedagogical methods of uncovering motivations and resistances. Results of this study suggest that applying Essential Questions – i.e. questions designed to stimulate reflection and inquiry – can reveal subconscious motivations and resistances. While Essential Questions are a familiar pedagogical tool for many, Rivers applied them in a new way that investigates the student's relationship to the subject matter in order to create a personalized, reflective learning experience. By uncovering student motivations and resistances, Rivers found that she could adjust her pedagogical methods to better meet student needs. Applying this pedagogical approach improved learning outcomes and student satisfaction, which led to strengthened referral and retention rates and increased profitability.

In this interactive workshop, attendees will: experience the style of Essential Questioning that Rivers used in her study; explore student case studies that arose during the yearlong study; collaborate to create a tailored pedagogical approach for different student motivation and resistance scenarios; and design their own student-centered Essential Questions. Attendees will leave with new ways to employ a familiar pedagogical tool and the first steps of a plan for applying this tool in their specific music education setting.

**[Abstract:0113]**
**[Special Interest Groups (SIGs) » Applied Pedagogies]**

## Orff schulwerk meets lifemusic

**Adam Janusz Świtała[1], Malina Sarnowska[2]**

[1]*University of Iceland*
[2]*Warsaw Philharmonic*

It all started with a coincidence – we were two strangers, music teachers from different backgrounds put into a community project where the goal was creating a youth ensemble. Our students were children at risk, aged 6-16, inhabitants of a district that for many years has had a reputation of being "the worst in Warsaw". Every day after school the children attended a day-care centre and it was there we were to make a music group. One of us was a graduate from the Orff Institute in Salzburg, the other was a graduate from the Lifemusic training program with Prof. Rod Paton in Chichester, UK. You could call it a risk, an adventure or a challenge. For us it became a possibility to discover how many similarities our approaches had, and to reflect on finding the bridges between different ways of teaching music.

Our workshop will be a chance to show some aspects of this collaboration in practice. We aim to answer these questions:

- How to have two leaders in one session?
- Are they real "leaders"? (facilitator versus instructor)
- How to go from exploring to improvising?
- How to use improvisation as a class-building tool?
- How to plan a class with a random group?
- How to make music with random instruments and in any given enviroment?
- Can a "historical" approach (Orff Schulwerk) co-exist with a modern one (Lifemusic)?
- If so, on what premises?
- How to make everybody feel successful while playing music?
- How does the music influence the sense of well-being?
- Participation – what does it mean?

The goal of this session could be the goal of any class: building a group where everybody has something important to say, and where cooperation coexists with respect for individuality. The activities that support this goal will be based on improvisation with movement and with instruments. The methods will include "weaving" – changing the leadership – and non-verbal dialogue. Exercises, games and ideas for structuring the class can be used in "building a team" programmes, short-term projects where the environment and the group change a lot, with people who have strong fears and prejudices, or in a situation where nothing turns out as planned.

**[Abstract:0123]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Open lesson by a group of music teachers and pupils of 3 - 4 classes of the Republic of Sakha (Yakutia) on a regional program "Music for All"

**Антонина Павлова, Надежда Макарова, Саргылана Оконешникова, Ольга Аркадьева, Раиса Скрябина, Светлана Михайлова, Светлана Мегина, Светлана Васильева, Прасковья Егорова, Алексей Козлов**

*Regional public organization of the union of musicians The Republic of Sakha (Yakitia), Russian Federation*

The regional program of the academic subject "Music" 1 - 4 classes in the context of the project "Music for All" was prepared on the initiative of the First President of the Republic of Sakha (Yakutia), M.E. Nikolaeva by the collective of the UNESCO Chair "Musical art and education throughout life" at the Moscow State University of Education under the guidance of the Professor E. B. Abdullin. This program is the basis for the experimental verification of the possibility and feasibility of cardinal changes in the system of general music education in Russia. The program is based on the Kabalevsky's concept of general musical education taking into account modern realities.

Olonkho is the ancient epic art of the Yakuts (Sakha). It occupies a central place in the system of Yakut folklore. The term "olonkho" refers to both the epic tradition as a whole, and the name of individual tales. In 2005, UNESCO declared the olonkho one of the "masterpieces of the oral and intangible heritage of mankind".

In the Yakut heroic tales, the three-part formation of the cosmogonic world is emphasized: the universe consists of three worlds. The protagonist is a hero or heroine from the tribe of the deities of Aiyy (or people, aiyy-aimaga). As a rule, the protagonist from the very birth is endowed with a lot of unusual qualities (strength, intelligence, beauty). His main goal is the fulfillment of destiny: the fight for forming a family, the protection of the interests of the tribe, or all people. The opposing force in the olonkho is the hero from the tribe of Abas, dark creatures from the lower world, hostile to people. The remaining characters are grouped around the main character and his opponent, representing members of their families and tribes.

In the Olonkho production, the children will show the styles of folk singing: dyeratii (solemn singing with falsetto prisms of kylyhah, toyuk), degaran, elements of folk dance (dyerenkei, ohuohai-circular dance with the singing). To open the musical image of the olonkho characters, national instruments will be used: khomus (vargan - reed instrument) and kyryympa (Yakut violin), dancers (Yakut dombra), and percussion instruments with an undefined pitch, among which the shaman dunur (drum), the kupsur, the djaka (noising).

**[Abstract:0129]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Master class for playing the Yakut national musical instrument – KHOMUS – represented by the collective of music teachers and pupils of 3 - 4 classes of the Republic of Sakha (Yakutia) (according to the Russian-regional project "Music for All")

**Антонина Павлова, Надежда Макарова, Саргылана Оконешникова, Ольга Аркадьева, Раиса Скрябина, Светлана Михайлова, Светлана Мегина, Светлана Васильева, Прасковья Егорова, Алексей Козлов**

*Regional public organization of the union of musicians The Republic of Sakha (Yakitia), Russian Federation*

The Yakutian Khomus (vargan - reed musical instrument, idiophone) is an ancient musical instrument of the peoples of Yakutia, its age is more than 5,000 years.

The khomus is an instrument that cannot sound without the help of a human being and without a resonance with the body of a person. In itself, the khomus does not sound, because to obtain sound it is necessary to use a resonator, the role of which is played by the oral cavity of the musician. Only together with a person, the khomus finds its unique sound. Playing on the khomus is always improvisational, reflecting the inner state of the player.

The tonal palette of the khomus is not rich as a rule, it is one sound, but the instrument can transmit many shades of the emotional state of a person. Many people say that the vibrating sound of khomus fascinates, attracts to itself. Someone hears in it the singing of a lark and a spring drop, someone else hears the sound of the wind, the murmur of a stream, another hears the tramping of horses or the singing of a shaman. Not surprisingly, for many people the khomus has become a cult instrument.

Traditional methods of playing khomus are characterized by a special stability and richness of sound images. Traditional methods of play arise with the participation of the articulatory organs of the speech of the performer (language, volume and parts of the mouth, throat, larynx, nasal cavity) and also different types of breathing.

Our group of 31 participants (20 pupils and 11 music teachers from Yakutia) presents the master-class of playing Khomus.

The master class will take place in several steps:

1. The playing of the khomus by the our group;

2. Acquaintance of the structure of the Yakut khomus and its history;

3. Playing on the khomus by everyone - workshop participants are given out khomuses and everyone who wishes will be trained along with all the traditional methods of playing on the khomus;

4. Joint performance – everyone who received the first lesson of using khomus will be invited to join our group while performing musical improvisation.

**[Abstract:0130]**
**[Commissions » Forum for Instrumental and Vocal Pedago]**

## To learn and encourage the usage of natural body movements to improve and facilitate the singing process: Practical exercises combining body movements and singing

**Pirjo Nenonen**

*Individual*

The approach of the holistic way to teach singing with body movements has developed in practice and from the need to help singing students.

The workshop is based on an empirical study. The results of this study revealed that singing with body movements involved the whole person, body and mind. Singing with body movements helped students to sing freely with natural voice. The study revealed also psychological and physical results besides qualitative changes to singing. Singing with body movements helped students to expe-

rience joy as well as to strengthen their self-esteem. Consequently the students achieved a better posture and body awareness not only during singing but also in everyday life.

The aim of this workshop is to learn and indicate how natural body movements can facilitate the singing process, and to encourage the usage of one's own body language and to create and improvise own individual movements. Natural body movements help to bring flow for singing and naturally activate the abdominal and back muscles, and also develop a "kinesthetic awareness". Good posture precedes good breathing and singing, and helps to find a natural and free voice. Body movements and voice open the whole mind and body and provide a holistic well-being.

The workshop includes practical exercises combining singing and body movements. One learns the basic music elements such as rhythm, melody, tempo, dynamic etc. and singing qualities like legato, staccato, with adapted and improvised body movements and voice. With body movements the musical phrases as well as the breathing come out naturally. Verbal instructions as well graphical notation guide the voice and body movements, imagination and thinking and lead to different kinds of expression. Also creating own graphical notation facilitate the thinking and singing process.

The basic idea comes from pedagogues Émile Jagues-Dalcroze and Rudolf von Laban, the mind-body connection, a holistic way of learning music. Music and movement, voice and movement have always been combined naturally all over the world in folk music, shanties, work songs and lullabies. Using all those ideas, I have created the holistic way of teaching singing with body movements.

The approach to teaching singing with body movements can be used broadly in singing education, in class music education and also in music therapy. It suits all age groups as well as all kinds of singing and music genres.

**[Abstract:0133]**
**[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]**

## Big ideas in the music classroom: Exploring student work and curriculum processes from an interdisciplinary secondary school

**Eric Shieh**

*Metropolitan Expeditionary Learning School, New York City Department of Education, New York City, United States*

The presenter is one of the founding team members, a curriculum supervisor, and music teacher at the Metropolitan Expeditionary Learning School, "A School for a Sustainable City," in New York City. Serving students in grades 6-12 (aged 11-18), the school is designed around integrated curriculum across all subjects, with students involved at all times in multiple grade-wide interdisciplinary projects anchored to "big ideas" in the world. The commitment to teaching these big ideas—ideas that faculty collaboratively determine are central for students to grapple with as they grow into citizens of the world, forms the primary rationale and starting place for our interdisciplinary work.

In this workshop, participants will examine student products and engage in processes of curriculum design related to three projects from the school involving music classes: (1) a seventh grade music production project tied to a unit on human rights, where students have remixed archival recordings from the Black American struggle for civil rights; (2) an eighth grade musical fusion project exploring themes of human migration in which students cover songs related to their cultural backgrounds in jazz combos; and (3) a twelfth grade opera project tied to a questions around personal interdependence where students tell stories of personal struggle using the musical language of contemporary opera.

Following a period of initial exploration where workshop participants examine student work and classroom materials from the different disciplines collaborating in each project, participants discuss the work using a What/So What/Now What framework. In the "What?" phase, we will break down the projects into key components and student learnings, sharing observations of the work from our diverse perspectives. In the "So What?" phase, we will investigate the strengths and weaknesses of this model of curriculum design, particularly with respect to the acquisition of musical and extra-musical skills and knowledges, and the development of musical independence in relation to lifelong learning.

During the "Now What?" phase of the workshop, we will engage together in an abbreviated curriculum design process. Choosing a big idea grounded in our experiences as diverse music educators in ISME, we will follow the collaborative design process used by teachers at the Metropolitan Expeditionary Learning School to outline possible interdisciplinary projects for several of the music classroom contexts we represent.

**[Abstract:0148]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## 'What if?' analysis: memetics, creativity and the interpretation of music

**Nicholas Bannan**

*Conservatorium of Music, University of Western Australia. Perth, Australia*

Developments in information theory present parallels with music teaching strategies that embrace improvisation as a component of both stylistic exploration and technical fluency. Musicologist Steven Jan has elaborated how memetics can illuminate processes of change and development in music, representing adaptation of material within a musical work as well as change over a composer's lifetime and changes of style between musical periods. For many of our music students today, social media provide both a popular context for the exchange of memes, and an agency for the transmission of music as well as commentary on performance.

Concurrently, the widespread inclusion of Historically Informed Performance in Western Art Music curricula has renewed interest in improvisation. Performer-teachers such as David Dolan have

conveyed how systematic study of stylistic improvisation invigorates performance and revitalises interpretation. The wider availability of non-notated musical genres in schools and tertiary institutions accords with alternatives to notation in the transmission of musical skills and repertoires.

This Demonstration sets out to explore the potential of improvisation as a motivating feature for musical learning. Tasks will be presented that provide an insight into innovative pedagogy that links analysis to creativity. Opportunities will be provided for those attending to engage in active musical participation.

Samples of musical material elicit the question 'what happens next?' The original stimulus might be a chord, a rhythm, or a fragment of melody. What matters is that participants engage in musical thinking, and extrapolate in their aural imagination the continuation of a musical idea. This may, for instance, involve repetition, contrast, or variation (contrast-within-repetition). Evaluation of the consequences involves consideration of whether musical expectations are fulfilled, and in what way.

'What if?' analysis applies this approach to material from the repertoire a performer may set out to learn. Instead of reading the continuous score, the student is provided with brief samples of material, to which they devise their own continuation. Once this has been performed expressively, it is compared to the original. The learning of a piece can thus take the form of a guided dialogue with the composer, able to promote a high level of interpretative understanding of the means through which the original came into being.

This session will apply 'What if?' analysis to piano works by Beethoven, and may thus appeal to pianists: but the techniques involved can be employed in relation to any genre in any medium.

**[Abstract:0158]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Israeli "folksongs" and music education: what does it mean and how does it work?

**Claudia Gluschankof**

*Levinsky College of Education, Tel-Aviv, Israel*

"You surely must know this song, it is an Israeli folksong". This is a phrase that I heard from different colleagues in international courses and conferences, and most of the times I answered them that I do know the song but it is not really a folksong, but one created by known poets and composers. This is because of the history of the Hebrew language. Hebrew is one of the two official languages – and the hegemonic one - in the State of Israel. Although it is a 3000 year old language, its use as an everyday language begun at the end of the 19th century. Within this reality, the term "Israeli folksongs", as many times Hebrew songs are described in non-Israeli song books and music curriculum materials is questionable.

In Israeli Hebrew speaking non-orthodox schools the singing repertoire includes borrowed songs for children from other countries, translated into Hebrew; original songs composed for children; original settings of Old Testament verses and other sacred texts; original songs, transmitted mainly though media; and traditional songs related to the cycle of life. Sometimes songs, belonging to any of those types, are thought of as folksongs.

The aim of this workshop is to understand the complexity of Israeli songs in Hebrew. The objectives, fitting an approach of teaching music globally (Campbell, 2005), are (a) to experience a variety of songs based on Old Testament verses, composed in different musical styles; (b) to understand their contexts; (c) to teach and perform each song in a distinctive way (e.g. "folk dance", free movement, guided listening, sign language) that emerges from the function and the essence of each song.

**[Abstract:0159]**
**[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]**

## Nineteenth century radio program: The life and times of music from the romantic period

**Susan Narelle Chapman**

*Individual*

Background Information: How does music shape our story and reflect our life's journey? This is a question I asked myself as a high school music teacher newly graduated from the Conservatorium. When teaching music from the Romantic Period, I wanted my students to know the world and the people that produced the music they were studying. Rather than teaching musical facts from an assessment focused silo, I wanted my students to see the natural connections that existed between the music, the people and the events of that time. This workshops demonstrates the content and methods I used with my students to understand the place of music in the Romantic Period.

Purpose of the workshop: This workshop shows how students are able to access multiple intelligences through multimodal learning styles. It also encourages participants to synthesise knowledge using deeper cognition. Important elements of this process are developing skills that can be used across the curriculum as well as beyond the students' current year level, and for the students to have fun!

Content: In this workshop, participants will collaborate in groups to produce a Nineteenth Century radio program – anachronistic of course! This radio program will include various aspects of Twenty First Century radio programs but placed within a Nineteenth Century context to throw light on the Romantic Period. The radio program will be developed to demonstrate: the important features of music written in the Romantic Period, a portrayal of life during this period, and evidence of the interactivity of these two aspects.

Method: To engage in these tasks, participants will need devices on which they can search data (i.e. access to WiFi) and record (e.g. smart phones, laptops, iPads). Participants may bring their own musical instrument and a keyboard will be provided. A sense of humour can work very well!

Application to music education: Discussion will also be included regarding the ways in which such a project can be used for assessment purposes in schools. The benefits of such a project include: developing skills in musical composition, musical analysis/critique, script writing, recording, dramatic presentation, voiceovers and editing; deepening an understanding of the musical features of the Romantic Period and the work of various Romantic Composers; applying knowledge to a particular context while synthesising information; and developing an awareness of how music shapes and is shaped by the people and events from which it emerges.

**[Abstract:0164]**
**[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]**

## The story behind the song: An integrated arts approach to song writing

**Susan Narelle Chapman**

*Individual*

Background Information: Of course it is important for music students to know the technical aspects of crafting a song. But how can we encourage our students to communicate the story in the song, how do we develop creative ideas, and what is the stimulus to begin the process? Songs tell stories about lives. Sometimes the canvas is broad and the song may have wide appeal that speaks to any age. At other times the song may show a moment in a personal journey, a snapshot in one life never to be forgotten. Whether passionate, whimsical, informative, provocative or simply entertaining, a good song stays with us and nourishes our life's journey in some way.

Purpose of the Workshop: In this workshop, participants will look at different types of creative processes that can help unlock the story in song writing, and have an opportunity to show how these can connect to the compositional aspects of the music.

Content: We will use a variety of different stimuli to begin the process of song writing, taking a broader look at the synthesis between words and music, message and medium, elements and effects. In an integrated approach, participants will use dance, drama, media arts, music and visual art to explore the song writing process. Participants will view examples of student song writing using this approach and engage in using this approach themselves.

Method: There will be opportunities to improvise and experiment with harmonic, melodic and rhythmic ideas, and to explore the richness of words and their evocative power. Stylistic components will also be incorporated into the interpretive aspect of song writing, and their connection to the message and mood of the song. Attention will be given to knowing an audience and choosing an effective method of communication. Participants will use the elements of each art form to refine their creative ideas, thereby adding layers of meaning to the song. A rich form of literacy can be developed by building inferential thinking through multimodal understandings.

Application to music education

This interdisciplinary approach to song writing can be used across the school. It will focus on how a musical palette can be enriched by a broader pedagogy and how aural awareness in music can be enhanced by a more investigative approach fostered by visual and kinesthetic discovery.

**[Abstract:0171] [Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]**

## The Kingdom of Music Beginners' Course for the Piano: preparing the future creators of 'new music'

**Mariette Beyers**

*Individual*

True 'new music', as all true art, is a gift from the world of spirit (if you will) - an idea or inspiration that arises in the individual imagination and then manifests through an individual act of creativity. We as music educators have the privilege, and responsibility, to prepare the ground and equip our learners to take the gift of music into the future in any way that they may choose.

This creating of 'future new music' can only come to fruition if learners' natural imaginary world is protected and nurtured, and if their creative capabilities are developed and encouraged by giving them the opportunities, skills and confidence to create their own music from very early on. Furthermore, music education should be a positive, joyful and uplifting influence in learners' lives, offered with sincere respect and appreciation for their personhood, their individual needs and potential. Lastly, a good foundation in musicianship, based on the active engagement of all the learners' senses through doing (dancing, gesturing, playing, singing, stories and drama), is of utmost importance.

The Kingdom of Music Beginners' Course for the Piano was developed over the past 22 years to address all the above aims through the medium of piano tuition. A story is used as the determining idea and framework for the course and leads learners into a holistic, integrated, imaginary world where every place, character and happening have a clear and specific music meaning. Through their active involvement in the story unfolding within this world, learners master aural awareness, music literacy, piano technique and creative work. Color, pictures, drawing, movement, gesture, verse and singing accompany and engage them on their journey. It is a coherent world where learners feel safe, which they carry within themselves and to which they can always return to refresh their memories!

An overview of the course will be given and participants will be involved in a practical demonstration of three of the major aspects:

1. The journey of some characters to explore the Kingdom of Music, through which learners explore the world of sound
2. The Finger Games; the games and adventures of characters, which form the basis of learners' technical work
3. Examples of some practical creative work.

Examples of learners' improvisations and compositions will be shown.

[Abstract:0188]
[Special Interest Groups (SIGs) » Music Technology]

## Computer Programming in the Music Classroom with Scratch

**Joshua Paul Emanuel**

*Department of Music & Performing Arts, Steinhardt School of Education, New York University, New York, NY, USA*

Computer programming is gaining a greater emphasis in school technology classes as more careers require this type of skill. With new approaches and designs for programming languages, creating small programs is easier than ever. One of the key elements in designing a program is sound. Whether it is using sound to enhance a program or designing a program to create sound, learning to code has a place in the music classroom. Scratch is a programming language developed at MIT to teach children to code using visual objects instead of lines of text. By using this free, web-based program, students and teachers can create animations, videos, games, and even musical instruments.

Scratch is used in the Nanuet School District in Nanuet, NY, USA by the technology department to teach basic computer programming. It was adapted to the 6th grade music curriculum to provide students with an alternative method of music making. As Scratch is a program that students are familiar with, they are continuing to develop the skills they already learned from other subjects, providing a cross-curricular approach. Students need to consider such elements as sound design, programming efficiency, and user interface design. Students in Nanuet use Scratch to create their own interactive virtual instrument.

The purpose of this workshop is to provide practicing teachers with the rationale, skills, and resources to introduce basic computer programming into their music curricula. Participants will learn the basics of using Scratch to program sound and music. Upon seeing the simplicity and depth of the program, they will be able to show colleagues how to begin creating programs for various purposes.

This session will be a hands-on tutorial in which participants will explore programming with Scratch for various purposes. The presenter will share examples of how he uses Scratch in his middle school classroom to design virtual instruments that can be used to compose, improvise, and perform. The workshop will guide attendees through the steps required to program an interactive drum set and piano keyboard, then allow time to experiment and create. At the conclusion of the workshop, participants will share out the instruments they coded. They will leave the session having completed a virtual musical instrument. Participants are encouraged to bring their own laptops and download the free Scratch offline editor available at scratch.mit.edu/download.

[Abstract:0189]
[Commissions » Policy: Culture, Education and Media]

## Augmented reality for music education: an international pilot experiment open to all educators for cultural exchanges between their students

**Giuseppe Faraone**

*Cultmedia*

In recent years Augmented Reality (AR) has proven to be a highly powerful technology in the fields of instructional design and learning in general. In applications dedicated to education, the possibility to visualize and explore additional multimedia content on textbook pages, by framing them with tablets or smartphones, represents a new didactic tool with huge potential yet to be investigated.

The aim of this workshop is to demonstrate how AR can prevent cognitive overload (studied by Australian psychologist John Sweller) during the learning process and foster the approach to musical notation of songs in a foreign language. Our experiments began during the Milan based Expo 2015 and are ongoing. During that event we provided interactive learning on geography, art and music of some Expo 2015 participating countries, with the use of an AR web browser for iOS and Android, freely downloadable from App stores. Thematic maps, flags, monuments, musical scores etc, were viewed and explored by framing the cover of the official printed map distributed free of charge to all Expo 2015 visitors and which, in this instance, acted as a single source image for all AR experiences.

Among the learning experiences we also presented the lyrics and music of national anthems pertaining to some of the represented countries. The interest and enthusiasm we received following this experiment in 2015 prompted the continuation of our experiments during these last few years, with the addition of new and original printed material, also available online in PDF format, freely downloadable and printable. Currently we are focusing on the written lyrics of selected national anthems, printed on paper, and used as sources for AR learning environments. AR experiences enable the viewing of, over the written verses of each national anthem, their Italian translation and interactive musical tracks (S,A,T,B). This approach to national anthems, generally suited to any type of foreign song, is an excellent educational tool as it prevents cognitive overload which is generated when too much information is present simultaneously, for example in a single textbook page, and because it can gradually draw non-musicians, who feel "intimidated" by written notes, closer to musical notation.

We intend to broaden this experimentation to lyrics and music of traditional songs from all over the world in view of the launch of a forthcoming international publishing platform specifically designed for all teachers in schools and for cultural exchanges between their students.

[Abstract:0196]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Listening for Understanding: Exploring musical dialogue through collaborative improvisation

**Susanne Burgess**

*School of Music, Lee University, Cleveland, TN, USA*

Background information: Nurturing musicianship through improvisation begins with critical listening. Just like a verbal conversation, meaningful musical improvisation involves listening and responding to communicate and develop understanding among participants (Monk, 2013). In this workshop participants will engage in flexible thinking, musical problem solving, and spontaneous group interactions through Monk's eight strategies for collaborative improvisation. Linked to language learning through poetry and spoken word, this interdisciplinary model will offer music teachers examples and strategies for promoting creative music making and interpersonal communication among their students.

Purpose: The purpose of the workshop is to connect musical learning with language learning to promote students' communication skills. The workshop will introduce strategies to promote musical improvisation and interpersonal communication for students aged 5 – 18.

Content: Using presenter-composed works for speech and body percussion, participants will explore a variety of improvisational techniques like copying, contrasting, and punctuating (Monk, 2013). Language learning and interpersonal communication will be explored through musical concepts such as intonation, emphasis, and fluency.

Method: Active music making will engage participants through Orff Schulwerk and Symbolic Interactionism (Monk, 2013).

Applications for music education: Approaching improvisation as a communication skill can contribute to music education by inviting a broad range of participants into the endeavor. Musical novices as well as trained musicians are challenged to explore innovative ways to make and think about music through improvisation. Students tied to the printed page are coaxed past their dependence on music notation and toward more aural, open-ended modes of expression.

Additionally, the interaction promoted in this type of improvisatory music making offers students a wide palette of tonal and rhythmic choices for exploration because listening and responding to others is its key component. This model offers an inclusive and welcoming setting for today's multicultural classrooms as students from across the globe have opportunity to build unexpected musical partnerships with classmates from unfamiliar cultures and backgrounds.

These strategies are applicable in a variety of musical settings in schools and community organizations. Teachers leading general music classrooms, vocal and instrumental ensembles, and studios can employ these strategies to promote musicianship and a lifelong love of music making in their students.

[Abstract:0204]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## Landscape-Soundscape: Deep Listening and Improvisation in the Music Classroom

**Lam Gigi Chiying[1], Cheng Lee[2], Lau Ka Wai[3], Lun Edward Waikit[1]**

[1]*Royal College of Music*
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[3]*individual*

Background: Developed by composer and sound pioneer Pauline Oliveros, Deep Listening is a practice that aims to explore the difference between the involuntary nature of hearing and the voluntary, selective nature of listening. In Oliveros' words, "listening in every possible way to everything possible to hear no matter what you are doing". This practice includes sonic meditations, body awareness, listening to the sounds of daily life, nature, one's own thoughts, imagination and dreams.

The application of deep listening as a designed music classroom activity could be an effective way to rediscover students' awareness of the (landscape) community and (soundscape) sonic environment, both external and internal, and increase their ability to experiment, improvise, and be playful with sound. With attention being directed toward auditory perception, it can help to transform any lesson activity into aesthetic experiences and add value to their musical growth. Through the activities, it creates space for teachers to acknowledge and reflect on students' musical input in which teachers can learn from their students in addition to teaching. A true and meaningful learning therefore occurs.

Content: This workshop includes an introduction to Deep Listening on its historical context, theoretical underpinning and practical applications. It will also demonstrate how Deep Listening can be carried out as a performance by the workshop team (10 minutes). Classroom practices of Deep Listening including energy exercises, listening exercises and movement exercises will be included and demonstrated to the participants (30 minutes). Processes and the experience of the practices are discussed during the workshop with partners or small groups as well as with the group as a whole (10 minutes). Hoping to encourage educators to develop their own individual approaches for Deep Listening activities, artefacts used to stimulate improvisation and Deep Listening will also be exhibited during the presentation. Participants are encouraged to take the workshop experiences home to assist in their own practices.

[Abstract:0222]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

# 'Learning through drumming' A sustainable music making programme and mentorship

**Syed Ibrahim BHM**

*Individual*

'Learning Through Drumming' is a curriculum developed to cater to children ranging from ages 6-16 years of age. Under this curriculum, we have six sub-categories of programmes that are specially tailored for the different age groups of students. Each of these programmes is designed as a 10-Hour Programme, typically carried out one to two times per week for one hour per session.

Programme Title Category Age of Students
'ABCD' Rhythm – Any Body Can Drum Preschool 4 - 6
We Can Drum! Special Needs 7 – 15
Rhythm Rocks
Global / Ethnic/ Alternative Percussion
Mainstream 7 – 17
Drum Up for Life! At-Risk & Underprivilledged 12 - 16

At the basis of these programmes is a three-pronged approach (Allow, Give, Support) developed by OneHeartBeat Percussions.

Allow Give Support

An invitational space for inclusion and appreciation for diversity, exploration, experience, discovery, and leadership. Wisdom, Openness, and Empowerment to allow students to enjoy and understand their own thought processes. Decision-Making capacities that music-making allows as there is an unending sense of imagination and freedom of expression.

This three-pronged approach allows the creation of a circumstance that helps channel students motivations into achievable goals. Inviting learners to contribute to discussion also encourages a sense of achievement and acknowledgement of their voices. This creates a learning space that promotes flexibility and paves the way for successful learning moments. Most importantly, it creates a safe space for creative individuals to take their 'Learning' into 'Leadership'.

The approach of Allow, Give, Support, brings learners together in a setting that is spontaneous and authentic. This way, they are allowed to find their creative expression through percussive music-making at their own pace, all the while encouraging them to unearth their creative skill and abilities through active participation and direct experimentation. This brings learners together from various cultural ethnicity and backgrounds to create a welcoming environment that encourages communication and rapport building.

This sense of inclusiveness encourages participations to be seen and heard, and allows each learner the opportunity to express his or her discoveries during the exploration of music making. This is done so all voices present can be respected and no one voice dominates the other to create disharmony. The goal is to value the learners' awareness of the attributes that are vital in defining to developing 21st Century Competencies through the Arts. With a global mind-set, learners who respects culture, diversity and eventually become as global citizens.

[Abstract:0230]
[Commissions » Community Music Activity (CMA)]

## How the arts create social change: Classroom and community art addressing immigrants and acculturation

**Kyna Nokomis Elliott**

*Individual*

The arts' ability to facilitate social change is increasingly gaining global attention. One such application of the arts is its ability to transverse cultures and languages and ease issues of acculturation faced by immigrants. The United Nations Refugee Agency reports an estimated 65 million people currently displaced worldwide. The issue of immigration is a divisive one. Nations must look at ways to address the social challenges immigrants face with acculturation. Immigrant children often experience profound stress associated with adapting to a new culture and education system. This often results in considerable issues with social capacity and achievement in educational settings. This discussion will center on the emerging research and studies highlighting how school arts programs, after school and community arts programs mitigate issues associated with acculturation.

[Abstract:0233]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## An Exploration of First Nations Music Of Australia and Orff Schulwerk – Developing Musical Understanding Through Culturally Sensitive Activities

**Christine Jane Nicholas**

*Individual*

Culturally sensitive music making activities, inspired by Australia's First Nations people, are sadly lacking in Australian schools. After the cultural repression which has occurred since European colonisation in the 1800s, many Indigenous peoples are now beginning to find a voice in wider society and re-discover their traditional culture. The question of what cultural materials or references can be made in the school context, without offending Aboriginal people, has resulted in avoidance of using Indigenous music and a 'cultural white-washing' of Australian music education. This has contributed to the disengagement of many Indigenous students in music education and also their general education. Effective music classes can enhance engagement and positive results in students' general education.

The purpose of this workshop is to share some wonderful music and associated 'lessons' by Aboriginal musicians who have represented their cultural learning through their music with the objective of improved engagement of Indigenous students. The techniques and philosophies can be adapted to local settings.

The practical session will include active music making by: using tuned percussion to accompany songs; improvising rhythmic sections to produce rondo arrangements; exploring the relationship between movement and composition. Using the Orff Schulwerk approach, material is adapted to present to primary school children in the music education context.

The proposed workshop is inspired by and draws upon the repertoire of contemporary Indigenous Australian musicians, as well as collaborations between Indigenous and non-Indigenous musicians. The repertoire and cultural contexts provide opportunities to expand children's learning about music, increasing cross cultural understandings and improving a broader perspective of Australia's ancient and often harsh history. Repertoire used will include pieces from across Australia.

The session will include a discussion of the importance of sensitivity in choosing and presenting Aboriginal music and cultural stimuli in classrooms. These protocols are important because there are many stories, images, music and dance that are not culturally appropriate for the general public to see. Aboriginal people want to, and should be allowed to, protect their culture. How the culture can be protected, and shared sensitively will be explored in this workshop.

The applications of techniques and philosophies addressed in this workshop will broaden the available repertoire for students. The music will help build bridges between cultures.

[Abstract:0235]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Applying The Eight Ways Of Aboriginal Learning to Music Education

**Christine Jane Nicholas**

*Individual*

A great tragedy in Australia is its poor achievement in education of Aboriginal children. Literacy, numeracy and retention benchmarks of Aboriginal learners are well below the national average. Much research and money has been spent on different programs to improve the situation, with minimal success.

One recent innovative learning framework, that encompasses Aboriginal ways of learning, has gained much respect from First Nations peoples. The work by Dr Tyson Yunkaporta has also gained the attention of education policy makers and institutions.

The thought-provoking model has been adopted by the education department of the most populated state of Australia, New South

Wales. The framework is presented by the department, as best practice when educating Aboriginal children. Teachers are encouraged to adapt its use in classrooms in order to better connect with its students and to raise the standards of educational achievement for Aboriginal students.

Dr Yunkaporta presents eight ways of learning in his model including

1. Learning through narrative.
2. Planning and visualising explicit processes.
3. Working non-verbally with self-reflective, hands-on methods.
4. Learning through images, symbols and metaphors.
5. Learning through place responsive, environmental practice.
6. Using indirect, innovative and interdisciplinary approaches.
7. Modelling and scaffolding by working from wholes to parts.
8. Connecting learning to local values, needs and knowledge

The purpose of this workshop is to explore how music education can work with the framework to improve Aboriginal student's achievement and attain authentic cultural knowledge. It will also discuss whether or not a bringing together of the Eight Aboriginal Learning Styles and combined with practical music making and learning work for a primary classroom? Will it allow for high standards of achievement within music education? Is it worthwhile pursuing in music classrooms?

The proposed workshop is inspired by and draws on repertoire of contemporary Indigenous Australian musicians, as well as collaborations between Indigenous and non-Indigenous musicians. The repertoire and cultural contexts provide opportunities to expand children's learning about music, increasing cultural understandings and improving a broader perspective of Australia's ancient, and often harsh history.

Primarily the Orff Schulwerk approach will be used as the music education methodology in exploring the Yunkaporta model. The application of this workshop is that it will inspire a fresh approach of music teachers internationally in terms of how they 'unpack' and set up music experiences for children.

**[Abstract:0240]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Situational music and dancing teaching a cultural innovation on art education

**Yuanping Shi**

*Department of music, Beijing Haidian Teachers Training College, Beijing, China*

Music and dancing in primary and secondary schools of China has long been taught with reference to textbooks, syllabus and methods designed for specialized music and dancing colleges and universities, which are generally standard-style and training-oriented. Few efforts have been made to develop music and dancing textbooks designed for students of different grades, ages, genders and personalities.

Years of research, innovation and classroom practices help part music and dancing classes into such segments as body building, style experiencing, improvisation, variety show, work appreciation and cultural cognition. The critical concept of "situational music and dancing teaching" is developed in teaching material development, and teaching and learning processes.

This workshop takes the research result Dancing Tutorial for Primary School Students (Junior Grades), Dancing Tutorial for Primary School Students (Middle Grades) and Course Book on Ethnic Dancing Teaching for Chinese Primary and Secondary School Students as an example for case analysis, where the methods and values of situational music and dancing teaching are explored. It is indicated that situational music and dancing teaching built on stories, images and emotions focuses more on interest cultivation and dancing improvisation and encourages both teaching and learning.

In this workshop, experiencing, understanding and expressing take place in sequence. Music and dancing of China's ethnic minorities is chosen as the major teaching contents, with local music styles and dancing movements promoted. Participants first learn about the rhythms and movements with ethnic features, then get to know about the music and dancing, and finally try to express themselves based on their understanding towards the demonstration movements. Throughout the whole process, particular attention is given to the social skills, perception, improvisation and expressiveness of participants.

The workshop aims to teach music and dancing via language and movements and witness cultural heritage, quality development and skill cultivation. Rich music and dancing resources can be found in the culture of China's ethnic minorities. Situational music and dancing teaching is a gateway for students to learn more about music and dancing with cultural properties.

Music and dancing teaching in primary and secondary schools of China centers around art education and serves as a key approach for students to appreciating art in life, thus gaining sound personalities. The present research aims to offer feasible and productive course standards, textbooks as well as teaching references and methods.

**[Abstract:0243]**
**[Special Interest Groups (SIGs) » Music Technology]**

## How to engage the digital generation in learning music?

**Lauma Kazaka**

*Solfeg.io, music education software*

Engaging the digital generation to learn music can be challenging. Understanding music theory requires effort and doesn't seem as fun to students as their smartphones, games or chatting. They call for practical experience, such as playing together, and in this context, music teachers are facing several challenges:

1) they have to address multiple students in limited time;

2) they put a lot of effort in creating or adapting their own arrangements of songs;

3) they have to devote a lot of time to show every part of the song for every instrument to every student.

Solfeg.io is music education software for engaging children in music classrooms. The app contains songs with separated instrumental and vocal tracks, making it easier to learn any instrument and to perform live music together with classmates. At the same time, Solfeg.io saves teachers' time in preparing materials. Teachers can choose songs their students feel more engaged with, being able to adjust the tasks in the lesson to different levels of experience, the classroom size and music instruments available.

All the songs in the app are studio recorded, enabling students to hear high quality sound and experience emotional connection with songs they love – the ones they are listening to on YouTube and the radio.

Solfeg.io is offering one-day workshops in schools in which teachers try out the app with their students, following a lesson plan that is provided. This is going to be a similar workshop, in which all participants will be invited to go through the process of learning a song in the class, step by step, singing or playing an instrument. I will explain the activities in the class, timing, and functions of the app. At the end of the workshop, I will provide teachers with materials for further use.

The app is currently used in the USA, Scandinavia and the Baltic States with ongoing teacher feedback measurement, positive statistics of 90% of students enjoying music lessons with Solfeg.io and a song library that is constantly updated.

**[Abstract:0245]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## My "golden" music material!

**Marianne Oevregaard**

*Department of Teacher Training, University of Stavanger, Norway*

Music education is an essential subject for ALL pupils - not only for the gifted and talented ones. But where do we find material that can reach and develop every pupil in the music classroom? After 33 years of music teaching both in Primary and Secondary School, I would like to share some of my "golden" material with other music teachers. Some of the material has been used with children from 1st grade as well as with disabled children, but most of it has been used from 5th - 10th grade. Norwegian and international students at the University of Stavanger have also found this material easy to learn, entertaining and useful.

To get the pulse and rhythm "into our bodies" I use a lot of simplified folk dances. Some of this material has been developed by Norwegian Culture Schools and can be used in large groups of pupils (I normally teach classes of 20-25 pupils every day). In addition to developing the pulse feeling, dancing together also helps pupils develope physical and social skills. According to research it can also challenge different parts of the brain to work together in a better way. This leads us to another kind of "golden" material: Body percussion as presented in Keith Terry's rhythm blocks of 3 – 5 – 7 – 9. This develops another kind of pulse feeling that connects to music from other cultures than the "western world". These numbers and rhythms are also easy to improvise and compose with in the music classroom (or anywhere!)

We can have up to 40 participants in this active workshop, and need space for dancing.

**[Abstract:0252]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## "Exploring the music of the world through technology"

**Amanda Christina Soto**

*Assistant professor of music education, Texas State University, San Marcos, TX*

In response to a more diverse school population, as well as to adhering to state standards of music education and National Core Arts Standards, undergraduate music education curriculum in the United States has begun to include the study of a variety of musical genres from around the world. The Tanglewood I Declaration of 1967 and Declaration II of 2007 both advocated for the inclusion of various world music cultures in the curriculum and the use of technology in the delivery of this curriculum. In order to be successful in today's modern age, pre-service teachers must have an understanding of and be able to execute lessons that incorporate technology.

Even though there has been a push to require music education majors to take courses in world music or in music technology, these courses comprise a small percentage of their overall training within the undergraduate curriculum (Williams, 2014). Music education graduates most often feel ill prepared to teach music of diverse cultures because of lack of training, resources, and time (Campbell, 2011). They also find it difficult to incorporate technology into their lessons as opposed to its use in administrative tasks (Barry, 2004; Dorfman 2008; Webster 2011). Furthermore, music teachers are reluctant to teach "world" music using the traditional elementary classroom instruments such as xylophones, hand percussion, and recorders because of issues of auntenticity and misrepresentation.

This workshop will provide an assortment of lesson plan activities on several world music cultures that will incorporate the use of applications (apps). These "apps" can be utilized on smartphones or tablets of various platforms. Students and teachers will be able to create music on "world music instruments" that deliver authentic timbres while incoporating common playing techniques of the instruments. Lessons in Latin Percussion, Turkish, Trinidad, Chinese, and Indonesian music will be some of the musical cultures featured. Additional free world music online resources and lesson plans will also be presented. This interactive workshop will allow participants to perform music with their phone or tablet. Issues pertaining to access, selection and evaluation of the apps, and technicalities of the use of the applications in class or in a performance will be addressed.

[Abstract:0263]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Integrating a Blended Learning Platform into the Music Classroom: A Practical Exploration

**Angie Mullins**

*Africa Open: Institute for Music Research and Innovation*

In this interactive demonstration, I will introduce the participants to the concept of a blended learning platform and demonstrate how various methodologies and applications can be combined to offer students a well-rounded, exciting classroom experience that suits multiple learning styles and musical abilities.

I will address both the online and face-to-face aspects of the blended learning platform I have created by displaying the website I have designed as well as working through a number of methodologies I use in the classroom. The following methodologies and applications will be demonstrated:

- The Flipped Classroom
- Google Docs and Forms
- Project Based Learning
- Kahoot (Game-Based Learning)
- P4C (Philosophy for Children)
- Aurasma (Augmented Reality)

During this demonstration, conference delegates will have the opportunity to participate in an Aurasma Treasure Hunt, a Kahoot Challenge and a Philosophical Inquiry.

[Abstract:0299]
[Special Interest Groups (SIGs) » Musicians' Health and Wellness]

## Beyond your hands: a whole body approach to piano playing

**Carina Joly**

*Musicians' Health and Wellness Special Interest Group ISME*

After the 19th century changes in the piano mechanism, teachers and performers slowly realised that a new piano technique, which should consider the whole arm in opposition to relying only on finger action, was necessary to adapt to the new and heavier keyboard. Most of the technical changes focused on sound production and the greater technical demands of a more challenging repertoire. In the first half of the 20th century, scientists such as Emil DuBois-Reymond (1818-1896), Oscar Raïf (1847-1899), Adolf Steinhausen (1858-1910), and Otto Ortmann (1902-1980), and performers such as Ferruccio Busoni (1866-1924), Josef Hofmann (1876-1927), Leopold Godowsky (1870-1938), Arthur Schnabel (1882-1951) and Walter Gieseking (1895-1956), defended the domain of the piano technique through a scientific approach focusing on systematic daily practice, individual experiences and mental work. The following generation of pianists influenced by these ideas continued their path of developing and sharing individual techniques based on personal achievements. Conversely, even though the developments of the instrument demanded technical changes, pedagogical materials including etudes and exercises written for the antecessors of the 19th century piano, heavily focusing on finger action, continued to be widely used in piano lessons. Today, it is common to find a mixture of these two approaches in piano teaching. It is also common to notice that even though some individual techniques developed by prominent pianists and pedagogues such as Dorothy Taubmann (1917-2013) and Peter Feuchtwanger (1930-2016) defend a healthier way of playing emphasizing naturalness of movement and minimal effort, a significant population of pianists and serious piano students continue to deal with physical problems related to playing.

Proposing a whole body approach to piano playing, this workshop will offer suggestions on how to bring to the studio or the practice room, strategies that can be highly effective in the prevention of playing related injuries. Audience members will be invited to try body stabilization exercises especially tailored to pianists and to consistently apply these techniques while playing the piano.

Besides the health benefits, studies show that the stabilization of the body has an impact on the sound production and on the technical control. Conservatory students who have been taught these principles attested improvements in posture, breathing, freedom of movement and self-esteem on stage. It is hoped that this workshop will encourage pianists and teachers to share this experience with the future generations of pianists and collaborate with a decrease in today's alarming numbers of injured pianists.

[Abstract:0300]
[Commissions » Community Music Activity (CMA)]

## Affirmation: A Positive Tool for Music Educators' Career Sustainability

**Mary Cohen[1], Matthew Cohen[2]**

[1]*Music Education, University of Iowa, USA*
[2]*Communications Studies, University of Iowa, USA*

In this hands-on session, the two presenters will facilitate improvisation activities including storytelling, music-making, and movement. The thread that connects the whole session is an InterPlay tool called "Affirmation". Affirmation is a process of seeking, noticing, and naming the good within oneself and in others. K-16 music educators have a variety of stresses and challenges that they deal with throughout their careers. In some school settings such as in faculty lounges and lunch breaks, conversations emphasize negativity and problems within the schools. This workshop will provide strategies for participants to practice affirmation, play, and improvisation—a functional way to overcome common school and life stresses.

InterPlay is a global social movement that promotes self-expression, community-building, and well-being. It is multicultural, intergenerational, and gender-empowering. One example of a storytelling form in InterPlay is "Babbling". In pairs, participants take turns speaking about what spontaneously comes to mind. The purpose of babbling is to provide space for people to connect and be present with one another. Applying this form to musical learning, the facilitator can provide a rhythmic or melodic phrase for participants to improvise. One movement-based InterPlay form includes "Walk, Stop, and Run." In this form, the facilitator incrementally instructs the participants to choose whether they want to walk, run, or stop, and do so in the midst of other people who are also moving in the group. The underlying feeling in all of these activities is playfulness and fun.

Applications to music education include instructional strategies for facilitating musical improvisation and building a positive sense of community in the classroom. Musical improvisation activities are body-based: vocal and body percussion—simple to apply to any classroom setting. A sense of community in the classroom can develop through applying techniques presented in this session.

**[Abstract:0302]**
**[Special Interest Groups (SIGs) » Applied Pedagogies]**

## Understanding Practical Vocal Acoustics for Singers, Teachers, and Conductors

**Kevin Hanrahan**

*Glenn Korff School of Music, University of Nebraska, Lincoln, USA*

Background: For decades voice scientists have studied singers to determine just what it is that they do with their vowel and resonance articulations to make such beautiful sounds. These studies are largely acoustical in nature, and limited to identifying what singers do in isolated situations. The result has been a vast amount of information about pitch, formants (a resonance of the vocal tract), and harmonics with only basic suggestions on how to practically apply their findings. Singer and researcher, Berton Coffin, offered some practical advice on how to use these vocal acoustic suggestions in his book Overtones of Bel Canto (1980). In the last decade, however, singing teacher and researcher, Kenneth Bozeman, has further advanced Coffin's ideas by combining them with current vocal acoustics research, resulting in a pedagogical tool that Bozeman calls "Practical Vocal Acoustics".

Purpose: The purpose of this workshop is to educate singing teachers and choir directors on how to use "practical vocal acoustics" to bring about various timbre changes to free the artistry, flexibility, and ease of singing. Concepts that will be covered and explored are covering, belting, dynamics and vocal blend.

Content: The workshop content will include discussion of vowel formant and harmonic interactions and the resulting timbres. The content will focus on the interactions of the second harmonic (2F0 or H2) and the first vowel formant (F1). Timbres such as "yell", which is useful for loud dynamics and in musical theatre or contemporary commercial music, including folk music, when "belt" is expected or required, "closed" or covering, a quality associated with classical singing and some commercial contemporary styles "whoop", which is a light, flute-like quality suitable for soft dynamics and vocal blend, and "open" which is suitable for full singing and loud dynamics. Additionally, interactions between the second vowel formant (F2) and harmonics 3F0 and 4F0 will be discussed.

Method: The workshop will begin with a discussion of basic vocal acoustic terms such as vowel formants and harmonics. Next, interactions between vowel formants and harmonics will be defined and demonstrated using voice synthesis and analysis software. After each interaction is defined and modeled, participants will explore the interaction with their voice.

Applications for Music Education: Practical Vocal Acoustics has many applications for music education. By understanding the interactions between vowel formants and harmonics singer, teachers, and conductors can more readily achieve stylistic sound qualities, and improve general singing health and artistic expression.

**[Abstract:0306]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Layering complex rhythms – a hands-on approach

**John Charles Varney**

*Individual*

The purpose of this workshop will be to introduce the participants to the construction of layered additive rhythms. The convenor has observed that, in general, musicians trained according to mainstream Western syllabi are unable to deal with complex rhythms, even if these form part of traditional cultures. Such rhythms are generally referred to as "syncopation," and the musicians try to count their way through them at best, or, at worst, guess, and get on with the job of making what they can of the other aspects of the music.

Even those musicians who have grown up with music that uses complex rhythms are usually only comfortable with their own, and find it difficult to adapt to different ones.

My experience in teaching Latin American rhythms to Australian students showed me that the use of a circular approach to rhythm and applying the principle of grouping the rhythms in 2s and 3s greatly facilitates the understanding of these.

The purpose of the workshop is to give participants first-hand experience in dealing with layered rhythms as a group exercise. It consists of forming sub-groups, each with its own pattern based on different numbers of beats, using cells of 2s and 3s, and show how these can be integrated into a composite rhythm, which depends on the accurate coordination of the participants.

It can be then shown how, by varying the relative orientation of

these groups, that new composite rhythms can be created, that still maintain a relationship with the previous ones.

The applications for music education are quite extensive, as they enable musicians and students alike to see diverse rhythmic configurations as a participatory experience and not something strange that belongs to different cultures, or that needs to be "in one's blood."

**[Abstract:0365]**
**[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]**

## The sounds of music

**Eva Brand**

*Music Education, Institute for the Advancement of Social Integration, Bar-Ilan University, Ramat Gan, Israel*

This workshop invites you to explore, discover and become familiar with a new learning environment for teachers and pupils, as a starting point for making it your own. "Making it your own" infers the option to translate the contents into your own language and to bring the music of your country and your home into an international website with access for all.

The learning environment presented in the website aims to enable both pupils and teachers to become involved in musical activities and to interact with a variety of musical styles and genres, both in the classroom and at home. The website includes teaching manuals, lesson plans, assignments for interactive group work, creative exercises and projects, games for the development of musical skills, quizzes, graphic scores, videos of musical "mirrors", power point modules for teaching, concert programs, songs, musical works of great composers, and innovative new compositions.

The aim of the workshop is to discover some of the possibilities of the website, with guidance for developing school curriculum modules. The website is an example of a rich learning environment that can contribute to the implementation of New Pedagogies, as defined by Michael Fullan (2012): "a new model of learning partnerships between and among students and teachers, aiming towards deep learning goals and enabled by pervasive digital access."

The website data base is built on categories that make it possible to follow existing learning programs, or to create new, independent learning modules. Songs and musical works are accessed by the name of composer or work, or through musical descriptions such as period of composition, genre, style, structure, performance, acoustic properties, musical elements, organizing concepts and extra musical connections, with a list of relevant items under each heading.

The website is a resource and the workshop will be an introduction to its many possibilities — an invitation to join a collaborative effort, to translate existing materials, and to add music from around the world. At the workshop, the website will be presented on screen through the Internet and participants will use their tablets or smart phones to learn the potential and effective operation of this digital learning base.

**[Abstract:0371]**
**[Commissions » Education of the Professional Musician (CEPROM)]**

## Lili Boulanger (d.1918),

**Susan Wheatley**

*Indiana University of Pennsylvania*

PURPOSE:

The year 2018 commemorates the 100th anniversary of Lili Boulanger's death, and the 100th birthday of jazz impresario

Content:

Performance Selections. Boulanger and McPartland provide gems for late-intermediate/advanced pianists, along with Valerie Capers' excerpts for beginning-level students.

"Trois morceaux" [6:00']

"Prelude-in-Db," Lili Boulanger [2:00']

"Twilight World", "Willow Creek", "Portrait of Tony Bennett", Marian McPartland [8:00']

"Billie's Song", "Ella Scats the Little-Lamb," Valerie Capers [2:00']

BACKGROUND:

Lili Boulanger (1893-1918) – the first woman to win the Prix-de-Rome – studied composition with Fauré and was influenced by Debussy's impressionism. Despite illness, Boulanger composed over fifty works in her brief lifetime. English pianist

METHOD:

Intersectionality/Shared Experiences.

Analysis reveals each composer was shaped by French Impressionism. Both Boulanger and British-composer Delius – who McPartland claimed as her 'inspiration' – studied with Fauré. Thus, Marian's style was indirectly influenced by Boulanger's innovative 9th-chords, used before Honegger and Ravel. McPartland's tunes also share Boulanger's pentatonic/whole-tone scales and even a preference for the key of Db. These composers' lives intersected not only in tonal choices, but also in gender stereotypes. McPartland, struggling for acceptance in jazz, encountered three obstacles: she was a woman, white, and British. Boulanger faced bias from Prix-de-Rome judges reluctant to award a woman, who finally acquiesced since Lili was unlikely to live long enough to upstage male colleagues. In the 1970s, when sister Nadia launched a Boulanger festival, a critic said it was 'better than expected' claiming women's music usually sounds like 'hens cackling.' As this comment hit the news, Marian was launching Piano-Jazz which helped her overcome negative stereotypes by performing with famous male jazz musicians on the show. Like Nadia's lifelong promotion of Lili, Marian brought other African-American women such as

Applications for Music Education:

Lili Boulanger and

[Abstract:0376]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Show what you hear – Dalcroze Eurhythmics as a tool for listening and musical understanding

**Eva Nivbrant Wedin**

*Royal College of Music in Stockholm, Sweden*

When playing in orchestra or ensemble, musicians must focus on their separate part at the same time they are listening to the whole. However, in youth orchestras or amateur orchestras, many of the musicians are so focused on playing correctly that they are not able to listen to the other voices or to experience the music as a whole. This makes it harder to play together and to get to a shared interpretation.

Exploring the musical piece through movement will help the musicians to learn and understand the music from a more holistic perspective. It will also help them to listen to the different voices, understanding the structure and to experience the character of the music.

After experiencing the music in this way, the musicians often find it easier to play together and have an enriched experience of the music. They also express that they enjoy working with music in this way and that they make better contact with each other.

In Dalcroze Eurhythmics music is taught through movement. Our bodies 'remember' pulse, rhythm and sound when we experience and express them in movement. Through the 'muscle memory' we attain a more profound understanding of what we learn. Sometimes objects are used as a tool for movement and to make the music visible. You can for example see the rhythm by bouncing a ball, you can see the melody line by demonstrating it with a scarf, and you can see the length of the phrase by walking between hoops on the floor.

In Dalcroze Eurhythmics the activities often involve communication with others, giving and receiving input. It can also include some form of improvisation in which the material is processed within set frames. The practical experiences are followed by joint reflection and theorizing. Theory always comes after practice.

This workshop will take the form of a Eurhythmic class, where the participants are active and work both individually and in various group constellations. Within clear frames, the participants will have the opportunity to explore the music through movement and objects.

Through movement-based learning, the participants are given the opportunity to practice listening in both general and specific terms. We are learning a music piece same time as practicing general skills such as listening, attention, reaction and interaction.

[Abstract:0377]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## Pearls in your pocket: Sharing in a community of musical practice

**Eva Nivbrant Wedin[1], Janelize Vad Der Merwe[2]**

[1]*Royal College of Music in Stockholm, Sweden*
[2]*North-West University, Potchefstroom, South Africa*

Dalcroze Eurhythmics is an approach to music education which is well-established and may be adapted to suit diverse contexts. As music educators and Dalcroze practitioners, we felt a need to create a resource which could speak to the diverse settings in which we work. Through our research and practice we have come to understand that intercultural and transcultural understanding may be fostered during moments of movement and musical expression.

This workshop will reflect the project as a site for the creation of new knowledge. Through the process of compiling this book we, as music educators and/or Dalcroze practitioners, have come together to create a community of practice, seeking to understand the ways in which we may teach and learn musics within different contexts, through diverse musical materials and the tools afforded to us by movement. As a community of musical practice we share a common passion for music as a site for social transformation and care. As such the activities and musics presented in this workshop explore the concept of care in and through music education from diverse perspectives. These activities are interspersed with theoretical musings in the form of pocket pearls, each reflecting on the theoretical lens behind the presented music and music educational experiences. Through this reflection we hope to share our journey to creating a resource which music educators may use to enrich the participatory nature of their own practices. In this workshop we invite participants to join our community of practice and to share in the creation of new knowledge through Dalcroze inspired music educational experiences.

This workshop will serve a dual purpose. For participants, we hope that sharing activities from this new book will serve as an opportunity to broaden and reflect on their own music educational praxis. For us as presenters, we hope to broaden our community of musical practice and deepen our understanding of the ways in which intercultural and transcultural music educational experiences may help us achieve greater understanding, empathy, and ultimately empower us, as musicians, educators and eternal students, to care through our musicking.

[Abstract:0381]
[Special Interest Groups (SIGs) » Jazz]

## Cultivating The Vibe: Dynamic Rehearsal Techniques for The Contemporary Jazz Educator

**Robert Sabin**[1]

[1]*City University of New York*
[2]Manhattan School of Music

How do we motivate students to strive for an increasingly high musical standard while maintaining an optimally positive and creative atmosphere? What elements of our rehearsal technique and personal psychology help to create energized and engaged ensembles? How does our selection of communication methods influence the effectiveness of our pedagogy, while also serving as a vital point of cultural transmission?

Modern jazz educators are tasked with providing a myriad of technical instruction but also serve as primary models for students, communicating the necessary physical and psychological states needed to engage with contemporary jazz repertoire. This workshop will survey rehearsal techniques drawn from leading jazz educators that focus on effective communication skills and the fostering of focus, energy, and positivity in rehearsal. How we communicate and interact will be shown to dramatically aid in the development of specific technical elements of performance, as well as the illusive nature of interpersonal and music relations known as "the vibe".

Selected works will be used to demonstrate various techniques, with topics involving rehearsal preparation, use of body language, communication essentials, feedback through observation, use of the voice, the power of movement and gesture, the kinesthetic nature of rhythm, how to integrate aural skills, the central importance of repertoire, and using creativity as an organizing practice. Participants will explore many of the unspoken interpersonal interactions used to help students efficiently model optimum jazz musicianship and may help increase student confidence, foster greater ensemble coherence and interaction, deepen connections to rhythm, and provide greater potential of articulation and dynamics for all levels of experience.

[Abstract:0383]
[Special Interest Groups (SIGs) » Popular Music Education]

## What do you do when you don't have a template? Using vocal technique to address artistic choices and sonic expression with singer-songwriters performing original material

**Kat Reinhert**

*The University of Miami, Frost School of Music, FL USA*

In my experience, voice students are often simply told to 'feel' the song more and to let that come out in their singing. While this can work, especially with skilled and experienced singers, with beginning and novice singers, there is sometimes a lack of ability to even access emotions, let alone apply them to something as personal as a song they have written.

However, learning how to most authentically represent the emotional content of a song through vocal expression is an important aspect of contemporary vocal training. When there is repertoire to model or aspire to, someone else has already done some of the heavy lifting of expression – there are sounds, timbres, registers, volume and inflections to imitate. However, when working with singer-songwriters creating and performing their original material, they are creating the template for others to potentially follow.

Combining aspects of voice science, exercise physiology, critical listening, and holistic pedagogy, this demonstration will present different ways to help singer-songwriters in the effective use of vocal technique to address artistic choice and sonic expression. This demonstration will provide ideas on how to combine emotions with knowledge about vocal technique to give singers agency over their own artistry.

This demonstration will be a hands on and audience participation workshop, with examples provided through my own personal songs as well as recordings of students, and if time permits and there are songwriters, through the participants in attendance.

Information from this presentation can be used by voice teachers, singers, singer-songwriters and popular music educators. It can to help their students and themselves gain a different perspective on how vocal technique and emotion can combine to form artistry.

[Abstract:0389]
[Commissions » Early Childhood Music Education (ECME)]

## Musical storytelling: children's literature and poetry in the general music classroom

**Lori F Gray**

*Department of music, Boise state university, Boise, id, Usa*

Children's literature and poetry can ignite the imagination of young minds and inspire creativity within the general music classroom. In this interactive workshop, the presenter will share her favorite children's books and poems for teaching musical movement, vocal exploration, improvisation and composition, active listening, rhythm, melody, and additional musical elements (i.e. timbre and dynamics). The children's literature will include books that are related to music and books that simply lend themselves well to musical lessons. The activities that will be presented are appropriate for children from the ages of 2 to 8.

Cross-curricular connections can also be made, in addition to the musical content benefits of including children's literature into the music classroom. The presenter will share how she works with grade level classroom teachers to address classroom content for students and to collaborate on grade level projects and school music programs, addressing both the classroom content and music content standards.

Here are a few examples of the types of activities that will be presented through children's books at the workshop:

- Sound Compositions: This is a great activity to do along with a vocal exploration book. After exploring the sounds in "Clang! Clang! Beep! Beep! Listen to the City," students can work in groups to create a sound composition by organizing the sounds graphically on paper. Allow the students to share their compositions.

- Movement: Actions can easily be added to books and to the vocal exploration activities.

- Singing: Several books can easily be sung with simple melodies (la-sol-mi-do patterns work well). Books such as "Baby Bear" are question and answer books, and a musical question and answer melodic pattern can be used. "Mortimer," "The Napping House," "Going on a Bear Hunt," and other children's books have phrases that repeat that can be sung. Books can also be used to introduce different cultures and the music of those cultures.

This workshop will present a variety of children's literature and poetry that can be used to teach musical concepts in a general music classroom, while also making connections to grade level classroom content and the daily lives of children in society. Children's literature can engage and inspire students through creative and active learning in the music classroom.

[Abstract:0390]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## A Study for Teaching Method of A Cappella with Korean Pentatonic Scale, Focusing on Kodaly's A Cappella Teaching Method

**Hongky Cho**

*Director of the korean kodaly society Corporation/ Vice president of the Korean association of culture arts education/ Vice president of the Korea international choral association*

Korean A Cappella has an important place in popular music, and it is expanding its range of use, especially in cultural arts education with various musical approaches and utilities. However, in order for this foreign music to take its place in Korea, it is necessary to produce works based on the Korean musical mother tongue, the pentatonic scale. A method of teaching A Cappella based the pentatonic scale has been developed, so that it may be easily taught and performed. For this purpose, I researched the application of a pentatonic scale analysis of Korean music, and possibilities for applying polypony with the Kodaly method for A Cappella. I researched the application and practicality of Korean pentatonic scale and applied it as an art education method. The purpose of this research is to present a way for Korean A Cappella to move forward.

[Abstract:0405]
[Special Interest Groups (SIGs) » Musicians' Health and Wellness]

## Working with Injury in Music Pedagogy: How Teaching, Performing, Dystonia, and the Feldenkrais Method, Created a Base for Reexamining Pedagogy in the Performing Arts

**Lisa M Burrell**

*Lone Star College - Montgomery, Houston, Texas, USA*

In 1713, Bernardino Ramazzini was the first medical professional to cite occupational dysfunction in musicians, "There is no exercise, though never so healthful and innocent, but what may produce great disorders, if it is used with intemperance." Three centuries later, we are only at the tip of the iceberg in understanding and addressing the complexity of injury among musicians.

In 2013, I was diagnosed with focal dystonia, after several years

of navigating the complexity of my own neurological maze that took over my own career as a professional violinist. I now work as a teacher, lecturer, and string clinician, and as a certified Feldenkrais Practitioner, investigating the intricacies of musicians' disorders and difficulties.

In this workshop, I bring together elements of my personal experience and its extension into my professional work with musicians and educators. We will explore simple Feldenkrais-based movement sequences and their functional application with many common injuries experienced by musicians. These mini lessons examine posture, breath, power, balance, and coordination with the intention to uncover elements of habit and overuse that lead to difficulty and injury, and to yield new movement options around our difficulties.

Important in both the discussion and application is the role of our unique neurology as musicians, and how our use of variation, choice, initiation, and development of the self-image can impact the success and safety of our individual practice and pedagogy. These lessons are easy to reproduce and are suitable for use in the classroom, individual lessons, and personal practice. Participants are encouraged to bring specific pedagogical and performance concerns to add to our movement exploration.

**[Abstract:0412]**
**[Commissions » Education of the Professional Musician (CEPROM)]**

## Transitory Life Journeys through Music: Our Endangered Animals and Oceans

**Daniel Perlongo, Susan Wheatley**

*Indiana University of Pennsylvania*

PURPOSE:

This workshop demonstrates through performance and lecture, how music presented in a multi-media format can raise students' awareness of our Earth's environmental challenges. Daniel Perlongo's *Safari Game Drive* and *Earth Soundprints*, offer a tribute to Earth's flora, fauna, land, and sea.

BACKGROUND:

*Earth Soundprints* for piano four-hands was created in collaboration with Australian artist, Bonney Bombach, whose abstract sky-map paintings make a poignant statement about climate change and environmental decay. Her pieces portray an overlay of beach debris with her father's astronomy maps in a collage of mapping implements intermingled with plastic pieces washed on shore in the catastrophic rainy season. I find them wonderful abstracts providing a perfect metaphor for my composition about our planet's changing climate patterns. The music has three movements: 1. *Sky Map*, where a moderate tempo mirrors Bonney's painting evoking a curious stillness of the beach before the 'big-wet'; 2. *Catching The Moon* in a waltz-like tempo, swirls and zooms on the blue water in Bombach's abstraction; 3. *Onset Of The Big-Wet*, with a syncopated, driving pulse giving voice to the catastrophic wet season portrayed on canvas with flying, fleeting lines of debris and gushing water.

*Safari Game Drive* offers a tribute to endangered animals encountered on my African photo-safari. It is an 8-part serenade composed for 4-hand piano in collaboration with artist Vaughn Clay – chosen for his interest in environmental themes showcased in his *Gasoline Series* painted with distorted animal-head trophies. I asked him to create visual expressions for the animal groupings resounded in my music: 1. *Dazzle-of-Zebras* echoes visual and musical arches; 2. *Crash-of-Rhinos Adorned with Ox-peckers* sings a slow dialogue of opaque images; 3. *Journey-of-Giraffes* resonates three layers of giraffes; 4. *Ancient Baobab Tree* chants a tall melody in 3-octave brush strokes; 5. *Troop-of-Baboons* dances a colorful trio; 6. *Pod-of-Hippopotamuses on the Zambezi River* floats mosaic-like harmonic bridges; 7. *Parade-of-Elephants Close and Personal* trumpets a sliding trunk in canon; 8. *Pride-of-Lions from Bush-to-River*, the driving finale, visualizes our animals' transitory journey.

METHOD:

We will perform the piano four-hand works in a multi-media presentation along with a discussion of our collaboration with the artists. *Earth Soundprints* includes a moving PowerPoint of Bombach's *Sky Map Series*. *Safari Game Drive* is performed with a PowerPoint depicting photos of animals augmented with original expressive artist sketches by Vaughn Clay.

Music Education Application:

Music performances in a multi-media format enhance students' awareness of significant life issues such as Earth's environmental challenges.

**"Catching the Moon" painting by Bonney Bombach**

*reference for Movement II of "Earth Soundprints"*

**"Gasoline Dreams" painting by Vaughn Clay**

*sample of Clay's artwork related to environmental issues*

**"Onset of the Wet" painting by Bonney Bombach**

*reference for Movement III of "Earth Soundprints"*

**"Sky Map" painting by Bonney Bombach**

*reference for Movement I of "Earth Soundprints"*

[Abstract:0419]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Music-integrated Teaching – Visions for a Sound Education and Lifelong Learning

**Markus Cslovjecsek**

*Chair of Music Education, School of Education, University of Applied Arts and Sciences, Northwestern Switzerland*

Classroom instruction is very complex and includes a variety of personal experiences, dreams and hopes for all involved persons. At the same time, every musical activity is a multi-dimensional fireworks display - whether listening, keeping rhythm, singing melodies, composing, playing instruments, dancing or speaking. People react differently to such activities in the dimensions that are important for them as individuals or as a group. The art of education is to relate the world and the people involved. In this respect, music is a wonderful emotional and physical catalyst. However, it is of crucial importance to exploit the full potential of music from the very beginning of school and thus to address it centrally in teacher training.

This workshop is highly interactive and offers insights into the functioning of sound in education. On the basis of reflections on interdisciplinary teaching and learning (Cslovjecsek M. /Zulauf M. 2018) and John Dewey's proposal to distinguish between primary and secondary experiences and to combine doing and thinking (Dewey J. 1916), the participants practice specific sounding activities. Participants can decide whether they want to participate as practitioners, observers or both at the same time. In this way, a common basis for discussion is created in the workshop.

The following exchange of experience on integrated and interdisciplinary teaching and learning with music and art activities will most likely lead to questions such as: How can the dichotomy between theory and practice be overcome? How can learners' experiences and competences be integrated into the teaching and learning process? How can we take into account the interplay of disciplines and cultures in the further development of teaching art, i. e. music education?

[Abstract:0439]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## Pedagogy of Presence: Finding the "Space of Appearance" in Song

**Cathy Benedict**

*Don Wright Faculty of Music, University of Western Ontario, Canada*

Singing and song are integral to any primary/elementary music program. There are multitudinous ways to introduce and even "teach" songs in classrooms, and indeed, concentrated time in teacher educator programs is spent on this skill alone. Secondary to how to teach a song is how to 'use' the song: moving from whole to part, predictably echoing each phrase, pulling and isolating the descending minor third, or rhythmic pattern, so that music "literacy" is furthered. However, what was once a simple, yet elegant and even sophisticated artistic, aesthetic and sacred engagement is now put to use for predetermined ends. Certainly, children might very well leave primary programs matching pitches, and reading and writing music at varying levels. Yet, like cattle to slaughter, that which we hold most dear, children and song, are deprived of the new beginnings a pedagogy of presence could bring.

The goal of this presentation is not to dismiss the processes of teaching functional literacy. It is to address that which Hannah Arendt describes as appearance, or the space that is created as both teacher and students experience the potentiality of each other differently. A pedagogy of presence recognizes the sanctity involved with knowledge construction; it calls for an obligation to be present and to honor and respond to the being of others. In the case of singing and introduction of song, the words we use or don't use to begin a song, the silence we leave after a song, the stillness of presentation, listening and recognition, constitute, and thus initiate, the possibility of awe and wonder, qualities we wish to hold on to for as long as we can.

Join me as we move through an elementary music class lesson that demonstrates the pedagogical and aesthetic silence, performative listening, and the honouring of voice and thinking with each other; all through singing, joy, wondering and wandering as song and philosophy come together in our session.

[Abstract:0449]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## Applied pedagogical approaches to vocal music in the primary classroom

**Catherine Elizabeth Birch**

*Department of Music and Education, York St John University, York, England*

Under the umbrella of their UK based In Harmony programme, Opera North are committed to engaging in high-quality delivery of music-making sessions for Primary Schools. As an El Sistema inspired project, In Harmony works in conjunction with school staff, experienced performers, conductors and music leaders, and the local community in socially and economically deprived areas of Leeds and Hull. The project aims to engage children from Early Years Foundation Stage (EYFS - 0-5 year olds) through Key Stage 1 (KS1 - 5-7 year olds) and Key Stage 2 (KS2 - 7-11 year olds), in theoretical and practical musicianship skills. The positive impact of In Harmony, on the children involved, the school and the local community, has been noted nationally, and similar programmes and initiatives have been set up and explored in other areas of the UK.

The purpose of this workshop will be to review the applied pedagogical approaches I used when working as a freelance vocal leader at the In Harmony Singing School in Hull (using the English National Curriculum for Music as a framework of reference). Specific focus will be on examining the practical outworking of the model i.e. the workshop will be structured so that participants engage with what the pupils would have experienced in the classroom during one of my vocal sessions. The approaches and strategies implemented in this workshop include:

- pre-starters and warm ups
- appropriate choice of repertoire
- effective teaching strategies of vocal music with young people
- ways into the text
- integration of movement and actions
- teaching musicality and performance technique
- application of behaviour for learning strategies with marginalised groups
- workshop structure and delivery
- the importance of the plenary

Participants will experience 45 minutes of the workshop model, followed by time for reflection and discussion. Application to contemporary music education practice in the UK (including an overview of the National Curriculum) will be explored. This will include particular reference to effective use of vocal music in the classroom and its wider implications, surrounding inclusion, confidence building, working as an ensemble, and exposure to classical repertoire.

[Abstract:0455]
[Special Interest Groups (SIGs) » Music Technology]

## Making Music without Thresholds. Free Online Music Applications in Music Education

**Matti Ruippo**

*The School of Art, Music and Media, Tampere University of Applied Sciences, Tampere, Finland*

Mobile devices have entered schools. These devices are handy and attractive but they have their downsides. One of the problems is equality as not everyone has an access to a mobile device. Another downside is the unbalanced variety of music applications that are available for different operating systems. The iOS is the leading platform for music apps meanwhile Android, which is the most common operating system used among youngsters, has a very limited assortment of music apps. These problems mean that it's not always possible to continue making music outside of school with mobile equipment.

This workshop will give a hands-on view of the variety of free resources for making music on the Internet. Having an Internet connection and an ordinary computer will enable creating music via web browsers. One will have immediate access to the ever growing variety of tools, no downloading or installation needed. These tools are provided by scientific societies, commercial companies, multimedia artists, enthusiasts, etc. Furthermore, these tools are always available which supports the pluralistic attitude in music education. The major advantage is that these online applications have normally a ready-made template for a quick-start. Making music has no thresholds.

Modern music education benefits from the means, too. There has been a shift from rehearsing one's instrumental skills to produce one's own music with technical equipment. The online resources provide a platform to make music together and publish to each other. Online communities are easily integrated when both the tools and the products are on the net.

There are hundreds of web applications available. The problem is that only a minor part of these options are usable for music education. The workshop will lead the participants to the sources which are applicable. In addition, it will give practical tips for classroom situations.

Participants will need a computer (in practice a laptop – mobile tablets or phones are not supported in every case), internet connection and headphones.

[Abstract:0465]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## Music learning through singing and playing Hellenic traditional songs and dances

**Nikolaos Theodoridis**[1], **Dimitra Koniari**[2]

[1]*School of Early Childhood Education, Aristotle University, Thessaloniki, Greece*
[2]*Department of Music Science and Art, University of Macedonia, Thessaloniki, Greece*

The aim of this workshop is the familiarization and learning of Hellenic traditional songs and dances by putting forward an experimental method of easy and effective learning of dancing songs. Our teaching approach uses attentive listening of the presented dances and the use of singing orders for movement and body percussion in order to learn the basic dancing steps and dancing patterns characteristic of each dance. Three traditional dances will be presented: Kinigitos (6/8), Kalamatianos (7/8) and Antikrisos (9/8).

The theoretical background of the presented method is based on scientific research findings and mainstream pedagogical and music pedagogical principles concerning effective learning, such as: (a) the concept of play as a leading activity in the life of children (Vygotsky, 1978), (b) the importance of play as primary to and a necessary condition of the generation of culture (Huizinga, 1938), (c) the flow experience (Csikszentmihalyi, 1990) as an effective mean in harnessing the emotions in the service of music performing and learning (Lori Custodero & Lelouda Stamou, 2007), and (d) the premises of the praxial philosophy of music (Elliott, 1995).

As a further implication to music education, we suggest the transfer and adjustment of the presented teaching approach in order to maximize effective teaching and learning of dancing songs, both with traditional material of the local culture and interculturally.

[Abstract:0468]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Activities and Pedagogy for Appreciating and Experiencing Chinese Classical Music

**Wenzhuo Zhang**

*Department of Musicology, Eastman School of Music*

Although musical diversity is valued by music teachers, their schools' curricula sometimes fail to include musical traditions from the world's diverse cultures. In addition, teachers may not be aware of efficient pedagogical methods to instruct students in this repertoire. To fill this gap, this workshop aims to guide the participants' appreciation of Chinese classical music. The workshop presents three genres of Chinese classical ensembles: Qin (seven-string zither) and Xiao (bamboo flute) duets, Jiang Nan bamboo and silk ensembles, and Cantonese ensembles. A representative repertoire from each genre will be shown on videos of performances by accomplished musicians and national ensembles. I shall provide a brief introduction to the cultural context of each genre and its repertoire.

I shall also incorporate the concepts of attentive listening and engaged listening to encourage the audience to perform, respond, create, and connect to Chinese classical music and the culture beyond. Attentive listening directs the audience to pay attention to the rhythmic patterns, melodic contours, scales, forms, and instrumentation of each ensemble, as well as to be aware of relevant cultural contexts associated with these musical elements. Engaged listening inspires listeners to participate by singing melodies, patting the rhythmic patterns, and using Chinese scales and keys to create new melodies or to improvise.

Through these collective music activities, the workshop aims to create an aesthetic pleasure in learning Chinese classical music. It will lead participants to appreciate Chinese classical music in association with relevant cultural contexts, demonstrate necessary pedagogical skills, and provide authentic musical materials that can be easily applied to various age groups in classrooms worldwide. Additionally, the final discussion also aims to solve practical problems instructors may encounter when teaching Chinese music outside its original context.

The presenter will show videos and demonstrate on the Guqin instrument.

[Abstract:0499]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Creative expression in water

**Adriana Rodrigues Didier**

*Individual*

Every day we are in contact with water, when drinking or bathing, water that comes from our body, water that we cry, laugh and create; water that falls from the sky, water that take us to or brings us from somewhere, water that comes from the ground. Water has different uses and many sounds, and that is this workshop's proposal: to take advantage of water's properties to develop our creative expression using its different sounds. This workshop aims to value each one's creative potential by presenting water as a means of exploring, listening, improvising and developing ways of using our voices in it. Enjoy, know, experience, and create with your voice's sounds in water. The creative expression, the spontaneity and the pleasure in the individual and collective creation of our voice in water.

Understand the importance of listening and creative expression in the educational process. This workshop begins with the group sitting in a circle with the teacher introducing herself and asking each one to do the same. Then, the teacher explains that she will

do a voice-over-the-water performance for five minutes and asks the group to keep their eyes closed so they can hear all the sounds. Next, students will talk about what they have heard and what their sensations were. Then, the teacher will demonstrate all the techniques used and ask the group to try to make the same sounds with the mouths, without using the water at first. Next, the teacher will distribute disposable cups, paper towels and a bottle of water for each student and ask them to try using the techniques demonstrated previously. Finally, the class will be separated into small groups and asked to create a small sound structure, that may be inspired by a sound landscape, a rhythmic or a melodic structure. Each group will talk about their creative process and perform to the other students. After everyone has performed, they return to the circle and reflect on the workshop and how it may be possible to use these techniques to work in schools or in teacher training.

[Abstract:0512]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## Working with different genres with different and the same tools - a workshop in singing

**Bo Rosenkull**

*Bo Rosenkull Royal College of Music, Academy of Music and Drama Gothenburg*

Being a singing-teacher today demands a wide set of skills. Rarely in work with children, adolescents and adult amateurs can you know just one genre without being too limited. Many students want to sing jazz, pop, musical and classical. Also in these genres there are different sub-genres, for instance, in musicals we can talk about a voice-production coming from pop or rock, but also a legit-phonation coming from a classical tradition.

Also, in work with advanced students and professionals it is important to have access to many different tools to work efficiently with vocal and musical progression. Often it is very rewarding working in a classical way with non-classical singers, also the opposite; to let the classical singer go beyond their comfort-zone when it comes to technical aspects by working with other colours and way of registering the voice (also improvisations). The outcome is greater freedom in technique, expression, agility, beauty and the security of the singer.

The body has enormous importance to singing and makes up the whole instrument. Some singers need to work to find good postural alignment with calmness and access to the body as a framework; others must pay attention to unnecessary tensions which makes the instrument unfree; and some must work with movement to let sound flow freely and draw attention away from difficult passages, high tones or other failings.

Often work with singers is done from the inside out, starting with one detail before moving on to another. But what if we do it the other way around?: starting with expression and music. Sometimes this can be a very good way to go; from wholeness, the individual elements follow. Not least among amateurs this can be very useful with quick and readable results.

In this workshop I will work with 3-4 conference delegates. I want to show a wide variety of tools which are necessary and desirable in work with all levels of singers. A lot of this work can also be transferred to work with choirs.

[Abstract:0513]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Improving Instruction through Improvisation

**Suzanne L. Burton[1], Alden H. Snell[2]**

*[1]University of Delaware, Newark DE USA*
*[2]Eastman School of Music, Rochester NY USA*

Providing students with a comprehensive and sequential approach to improvising music promotes students' capacities to become independent musicians. Through improvisation, students demonstrate critical thinking in music. To infuse improvisation through all facets of music teaching and learning, we have developed an instructional model to help music educators develop a foundation for their students to improvise meaningfully. Our model, applicable to all levels of music instruction, also affords opportunities to assess student achievement and modify instruction tailored to students' musical needs.

In this interactive workshop, we share research-based strategies for improvisation instruction organized by five sequential, recurrent skills: listening, imitative musical dialogue, discrimination, improvised musical dialogue, and assessment. Listening sets the foundation for learning to improvise. Students engage in listening to music through movement, mapping the form, and identifying salient aspects of the music such as tonality, meter, and style. Imitative musical dialogue provides students with opportunities to learn melodic and rhythmic content in context. Students converse by imitating or copying melodic and harmonic patterns, chanting rhythm patterns, and playing instruments. Next, students identify whether musical excerpts of melodic or rhythmic patterns are the same or different; ability to engage in musical discrimination provides readiness for improvisation. Improvisation, then, is a musical dialogue, through which students improvise melodically and rhythmically in varied tonalities, meters, and styles, with expression. As students learn to improvise, teachers may engage in continuous, authentic assessment of their comprehension of musical concepts and skills through the use of checklists, rating scales, and rubrics. This allows teachers to gauge students' individual, diverse musical needs, thereby improving instruction. We conclude the session with strategies for prioritizing improvisation through all aspects of music teaching and learning, including music theory, history, and education coursework.

[Abstract:0525]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Bollywood and Embodiment: Using Movement and Cultural Art forms to Teach Music

**Rachael Jacobs**

*School of Education, Western Sydney University*

Bollywood is a film and dance genre, using strong movement patterns that reflect a vibrant culture, creating a highly engaging visual feast. But can Bollywood be used to teach Music theory? This workshop draws on my research on embodied learning techniques that can be used to teach music notation to absolute beginners. Embodied learning has been found to be highly effective in music education, allowing learners to experience rhythm and musical expression with their whole being. This workshop has been created from a research project that trialled the use of cultural dance forms to teach music in challenging learning environments, most of which were racially diverse, in low socio-economic areas of Australia. Students were previously disengaged in their music classes, but the use of movement and embodied learning allowed students to experience musical concepts kinaesthetically, while engaging their creative and aesthetic selves. The session will combine dance, movement, theatricality and reflections on the research to give an overview of the ways that teachers can use cultural art forms to teach music in a highly engaging way. This workshop will also build understanding of Asian theatre and musical theatre styles, and enhance cultural sensitivity in the multicultural classroom. It will also enhance understanding of Asian cultural traditions and Indian customs. Participants will dance, sing and melodramatically act their way through this cross-cultural experience. This workshop is highly recommended for music teachers, community music practitioners, and anyone interested in embodied learning in music.

[Abstract:0526]
[Special Interest Groups (SIGs) » Music Technology]

## "It's all About the Beats!": Practical Foundations for Enriching Student Development through Contemporary Music Technology

**Alexander Hew Dale Crooke[1], Elliot Gann[2]**

[1]*Melbourne Conservatorium of Music, University of Melbourne, Southbank, VIC, Australia*
[2]*Executive Director, Today's Future Sound, Oakland, CA, United States*

This interactive workshop will cover the practical application of industry-leading beat making technology in education settings, providing attendees with both the foundational knowledge and practical skills necessary to implement beat making to support student development in numerous areas.

Beat making culture and practice has been synonymous with the emergence of affordable music technology in late 1970's and early 1980's. Beat makers in areas such as Hip Hop, Dub, Techno and other genres of electronic music have been at the forefront of pushing the boundaries of music technology, both in terms of innovation and integration into mainstream music. The ongoing legacy of this work can be seen in the ubiquity of music technology, and the use of specific sounds and equipment across contemporary popular music.

The integral role that music technology and beat making have in today's youth music cultures places it as a powerful way to engage youth for educational and wellbeing purposes; many young people relate to beat making as musical practice, and an important signifier of cultural identity. Yet, literature suggests that the integration of beat making technologies in contemporary education settings remains limited – thus representing a largely untapped resource for working with youth.

Beginning with a brief introduction to the history of beat making culture (including iconic equipment), this workshop will show attendees practical ways that contemporary beat making can be implemented in classrooms. Focusing on Hip Hop and electronic music production, presenters will share key models developed and used in their own work to support students in areas of maths, science, geography, literacy, and socio-emotional learning. Presenters will discuss theoretical foundations underpinning these approaches, drawing upon the areas of 'culturally-sustaining pedagogies', 'project-based learning', 'STEM/STEAM', 'multiple intelligences', and 'music therapy'. This will be supported with real-world accounts of how beat making has impacted the students in their own work.

Attendees will then have a unique opportunity to participate in the beat making models developed by the presenters: gaining both hands-on experience with leading, industry-standard music technology, and experiencing for themselves the process of composing and improvising live beats.

It is expected attendees will leave this session with: a foundational knowledge of the history of beat making as a contemporary music practice; familiarity with key beat making (i.e. music technology) equipment; a theory-based understanding of how beat making can enrich student experience in multiple areas; and practical skills that can be applied to their own practice.

[Abstract:0529]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Assessing Students and Analyzing Student Work

**Denese Odegaard**

*National Association for Music Education - United States*

Taking the time and using effective tools to learn the proficiency level of individual students through pre-testing, formative assessment, and post-testing is integral to both the teaching and learning processes. By administering assessments and analyzing student work, students learn what they are doing well and what specifically needs improvement while teachers start to see trends of misunderstandings or gaps in learning. Analyzing student work can also be used to create rubrics or calibrate scoring among teachers in a district.

Teachers have several opportunities to adjust the learning throughout the processes of creating, performing and responding to music by changing teaching strategies or guiding practice tailored to individual students. It is difficult in large group rehearsal settings to assess and support individual student needs and to provide valuable and timely feedback to a large number of students. Sample assessments for band, choir, orchestra and general music will be provided at this session along with strategies for assessing in and outside of the classroom, quick assessments and recording assessment data.

Analyzing student work is a process that involves the steps of predicting outcomes, determining qualities of work present and missing, creating strategies for helping students who are not yet proficient and strategies for those that are already proficient that will challenge them at a higher level. Teachers can determine if an assessment was weak through this process or determine if different strategies for assessment are needed. It is also an extremely effective process to aid teachers in the creation of an assessment or rubric.

Many teachers do not want to engage in the time and work it requires to assess students because of time constraints but it is worth taking the time to meet the needs of individual students at a faster pace and deeper level. The strategies and tools presented in this session impact student growth at a very high level.

[Abstract:0533]
[Commissions » Education of the Professional Musician (CEPROM)]

## Bridging for Success-Inspiring and Mentoring Young Professionals

**Jennifer Snow**

*Frances Clark Center*

The music teaching profession is facing an unprecedented change as younger generations representing the largest demographic of society enter the field. As a community, we are collaborating in new and exciting ways to encourage and celebrate new teachers. This presentation explores innovative approaches for engaging new and emerging professionals through mentorship and leadership opportunities. Examples of successful programs with feedback from participating young professionals will demonstrate a range of ideas. Key areas of exploration include meaningful professional development, dynamic communities and networks, entrepreneurial support and relevant professional opportunities. In addition, strategies will be discussed for the unique challenges facing new professionals in a time of technological disruption, societal and educational change. How can we better support the transition into the professional community? How can we nurture and support young professionals more successfully? How can we foster a culture of service and contribution? How can we best support young professionals as they advance in their careers?

A series of profiles will be presented with a discussion on how we can provide bridging professional education and innovative experiences for young professionals. Ideas will be explored that successfully support the professional transition into community and activate young and emerging professionals through advocacy and developed leadership skills.

[Abstract:0534]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Meaningful Adjudication: Developing effective approaches for judging, evaluations, and beyond

**Jennifer Snow**

*Frances Clark Center*

This interactive workshop session addresses areas of diagnostics and qualitative and quantitative evaluation as central to how effective we are in our adjudicating, as well as in our teaching. This session will explore and demonstrate approaches to using effective and meaningful language when judging, integrity in evaluation, marking and ranking, methodologies for evaluation, and the role and responsibility of the adjudicator in the learning cycle. The goal of the session is to provide hands on activities that allow teach-

ers to discuss components of successful evaluation, meaningful language, and relevant marking practices. The session will explore how to balance your assessments in oral and written remarks, effective language for ongoing learning, prioritizing elements of evaluation and how the subjective and objective aspects balance. Attention will also be given to delivering effective adjudications orally by engaging students through interactive activities and demonstrating key concepts. Ideas on how to gauge approaches for different ages and levels will also be integrated.

A range of marking grids and rubrics will be discussed to support greater awareness and more effective assessment and adjudicating skills as they apply to festivals, state evaluations, programs, and competitions.

**[Abstract:0537]**
**[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]**

## Learning from Nature: Preserving, Conserving and Innovating Local Culture Through Bamboo Sound Arts

**Ramona Mohd Tahir, Ahmad Rithaudin Md Noor, Mohd Kamrulbahri Hussin, Radzali Mustaffa**

*Faculty of Music, Universiti Teknologi MARA, Malaysia*

Musical instruments are traditionally made from resources which are found within the locality of communities. However, many bamboo musical instruments which exist within the ethnic and aboriginal groups in Malaysia are not known by Malaysians. A concerted effort thus, is needed to compile information, document and promote these bamboo musical instruments among the youth and all Malaysians as a means of preserving and conserving Malaysian musics and musical instruments.

Another way of preserving and conserving Malaysian bamboo musical instruments is to innovate existing bamboo instruments and to create new instruments so they can be more relevant to current musical tastes. The UiTM Faculty of Music-Toyota Bamboo Sound Arts Project is a project with the purpose of preserving, conserving and innovating Malaysian bamboo music instruments through (music) education, composition and performance. Objectives of this project include the identification, compilation and innovation of bamboo musical instruments in Malaysia, creating and performing new arrangements and compositional works for these instruments, and the creation of new bamboo musical instruments.

Key elements of the project will be presented in this workshop, among which include youth engagement, academic and practitioner research, the extension of learning beyond the classroom, and making learning relevant and real through the integration of entrepreneurship, sustainability, culture and heritage as well as community engagement. The workshop will share early results of the project which include narratives obtained by means of a qualitative approach primarily through interviews with musicians who play or individuals who promote bamboo musical instruments in the Malaysian states of Kelantan and Sabah, as well as examples of activities which illustrate the execution of the key elements of the project. Reflections of the project's outcomes and activities thus far and their relevance to the teaching and learning of music will conclude the workshop.

**[Abstract:0538]**
**[Special Interest Groups (SIGs) » Music Technology]**

## Music Mat in Encouraging Collaborative and Embodied Music Learning

**Jukka Ilmari Louhivuori**

*Department of Music, Arts and Culture Studies*

The purpose of the workshop is to teach participants how a new music educational tool, Music Mat, can be of benefit for music educators in motivating and helping pupils to understand in a concrete and embodied way the key concepts used in music, music theory, improvisation, instrumentation and other topics relevant to music education.

Music Mat is based on a philosophy, which emphasizes the role of embodiment in understanding abstract concepts. The architecture of Music Mat encourages children to engage in collaborative problem solving. The new tool has been developed to help teachers to teach topics which are often left out from music lessons because of their complex nature. The mat is also a tool for integration of school subjects, for example music and sports, geography, mathematics, languages, and the arts (music, painting).

Music Mat is made out of sixteen sensitive capacitance based sensors. The size, form, surface patterns, colours and position of sensors can vary according to the specific pedagogical goal and school subject. Music Mat is a kind of midi controller in the format of mat. The sound is created by a computer, tablet or smartphone into which the electronic unit of the mat is connected.

The mat has been tested in Finland in several primary, secondary and higher secondary schools and at the university level. In addition to music lessons, the mat is being tested in some dance institutions, and in special education.

[Abstract:0550]
[Commissions » Early Childhood Music Education (ECME)]

## Springboards! *Creating magical musical moments.*

**Anna Mlynek-Kalman**

*Department of Education, Monash University, Melbourne, Australia*

This session will demonstrate different possibilities of presenting basic child centred songs, dances and games through play and scaffolding, using a range of simple resources. We will explore the possibilities for presenting music to influence those around us to listen, sing together, sing individually and play through music, as well as play music. We will examine what it takes to sing with confidence and to music spontaneously as well as inhibiting factors.

The session will sample activities that promote vocalisation, and encourage educators and their students to use a broader vocal range. We will discover a variety of presentations including possible accompaniments and part work to enhance our music making.

Baer-Simahk, B. 2002 astutely observed:

"Today, our children are primarily consumers of music, not producers of it. At one time, almost every elementary classroom had a piano. Now almost every home has MTV. If this trend continues, something vital will be lost. But teachers have the power to bring singing back into the life of the classroom."

This is certainly the case in Australian schools and preschools. Music excellence occurs in pockets but slowly our children are growing into adults who are inhibited to sing or make music.

We will assess making healthy musical repertoire choices as educators responsible for the musical growth of our children and some of the challenges we face in a modern era where technology is so ever-present. We will investigate some of the musical repertoire choices that educators seem to be making and how this affects children's ability to sing tunefully, and open themselves to a variety of musical genres.

We will reflect on the pressures that lead us to make choices that mean that our young are exposed to adult music far too soon and the far-reaching implications of this. This presentation will consider some of the relevant results of my doctoral research as well as the research of others to ensure best practice outcomes are included.

The session will be geared at educators working with children aged 0-10 years looking to be challenged and inspired!

[Abstract:0576]
[Special Interest Groups (SIGs) » Jazz]

## Improvising Improvisation

**Edward Roy Orgill**

*Individual*

Many among those who have learned music primarily by reading it see musical improvisation as abstract and mysterious. They might observe experienced jazz musicians or those from another improvising musical tradition of the world and imagine them conjuring cogent musical phrases on the spot from nothing and fail to recognize that improvisation is an extension of what most humans do every day naturally. Humans improvise all the time. A great example is when we talk with each other.

Experienced jazz musicians converse too. They listen intently to each other and respond exploring their mind's ear guided by parameters defined by what they hear and other things like the tune, texture, harmony, tempo, and rhythmic feel.

It is useful to encourage a "conversational" approach to improvisation at all levels of study, but this aspect of improvisation may be overlooked or passed over in educational settings that favor a skills-based approach. Experienced jazz musicians benefit from a fluency in music that comes mostly though practice and repetition for sure. Scale and chord patterns are helpful in building vocabulary, but focusing on them alone can lead to uninteresting improvisations void of expressivity and meaning. It can also result in a hyper competitive environment that excludes and alienates, and discourages the inexperienced.

Just as people who speak different languages find ways to communicate, so too can musicians with little or no jazz vocabulary improvise confidently. It's just a matter of lowering inhibitions and working within a few limited and manageable variables. Improvising Improvisation demonstrates exercises, games really, that seek to illuminate the conversational aspect of improvisation. These games simplify and shorten the variable parameters in an improvisational setting allowing those who are less familiar with the jazz language to enter the conversation and experience what it feels like to improvise.

These games can be used to introduce beginners or to inspire more experienced improvisers to be more creative. They can be modified, or varied to focus attention on specific rhythms, tempos, tonalities or anything that might need attention. One can improvise and tailor them to each student or group of students and find new ways to inspire more meaningful improvisational experiences.

[Abstract:0581]
[Commissions » Education of the Professional Musician (CEPROM)]

## *Practice Methodology:* powerful attentional training for musicians

**László Stachó**

*Kodály Institute, Liszt Academy of Music, Budapest, & Faculty of Music, University of Szeged, Hungary*

BACKGROUND: Many established psychological theories of musical ability and standard pedagogical practice tend equally not to do justice to the fact that a performer is not only expressing but also *empathizing* with feelings *in real time*.

PURPOSE: My model of the performer's phenomenological processes focuses on performers' real-time cognitive and affective processing during a performance. In my workshop, I intend to show how this model can be introduced into pedagogical practice: a short presentation of the model and a new methodology of music performance pedagogy (*Practice Methodology*), based on the model, will be followed by a demonstration of the Methodology.

Method & Content: I argue that a key sign of musical giftedness is the ability to extract 'meanings', grounded in feelings, from musical materials, and to fully concentrate on them in the act of performing. Full concentration is fostered through the ability to cognitively 'navigate' in the musical flow, i.e. to be able to position into the future, the past, and the present during performance. This ability, which is likely to rely on a more general empathic ability, can be mastered by the majority of people, including those scoring low on standard musical aptitude tests measuring 'melodic', 'rhythmic', or 'harmonic' skills. In the workshop, I present the outline of my *Practice Methodology,* based on the cognitive/attentional processes delineated above, which aims at enhancing in musicians (regardless of their instrument and including singers) the ability of real-time navigation in the musical process. This consists of the following sub-abilities: (1) the ability to form a clear cognitive and affective map of forthcoming structural units (i.e., to anticipate the duration, tonality and character of the forthcoming – usually hierarchically embedded – structural units through feeling their length, tonal trajectory and character), (2) to form a clear mental image of the preceding musical units to which the subsequent ones are to be measured, and (3) to deeply feel the present moment. The outline of the methodology will be followed by a demonstration of some of its key exercise types.

Implications for music education: *Practice Methodology* was developed during the past decade and based on initial evidence from primary and secondary level pedagogy, further to the conservatoire level, the methodology can be used with singular success from the very beginning up to the most advanced levels of music education, yielding a uniquely powerful tool in music performance education.

[Abstract:0583]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Cataloguing teacher actions for improving learning inspired by future visions of music education

**Marcelo Giglio[1], Ana Frega Frega[2], Stephen F. Zdzinski[3], Rose A. Omolo Ongati[4], Karlin Love[5]**

[1]*Department of research, HEP-BEJUNE, Switzerland*
[2]*Fundación UADE, Argentina*
[3]*University of Miami, USA*
[4]*Maseno University, Kenya*
[5]*University of Queensland, Australia*

The purpose of this workshop is to 'collate' professional experiences, ideas, educational visions, teaching projections or results of research into music learning linked with creating, performing and listening. These will provide professional insights into important music teacher actions to improve professional competencies.

Content: The latest educational reforms in different countries have situated creativity, collaboration, communication, reflection and lifelong learning within cross-curricular competencies. What is the role of institutions in encouraging creative practices and music educational research? What are the professional actions of music educators, music teachers, developers, trainers, workers and researchers for 'morphed' learning and how do these link with continuous sociocultural evolution and a future vision of music education? How do colonial and national identity influences, and instances of formal, non-formal and informal music learning impact these reform efforts?

Current and past research can inspire us to think and rethink (future) music education and new possibilities for learning connected with sociocultural experiences, tacit knowledge and skills within the values of education. Introducing these is a challenge for students, educators, developers, trainers, workers and researchers.

Through participant discussions, we would like to explore international insights into creating, performing, listening and talking to learn music and highlight new creative and innovative teacher actions or teacher changes within, for example, music education, instruction, teacher education and professional higher education in music.

We will invite participants to discuss their practice, experiences or research in groups. Firstly, we will propose a discussion on how different countries introduce new competencies. Secondly, we will discuss new approaches to teaching quality improvement. Finally, we will catalogue new teacher actions and research perspectives. Each group will debate and write down notes summarizing their discussions. These can be published in Google drive after the session in collaboration with interested participants on this important topic: teacher actions for improving learning inspired by the future visions of music education.

The final product of this collaborative workshop can bring out creative and innovative points in music education. We think it is very important to connect our own perspectives from different continents to support teaching and learning in music education as a direct application for music teachers and teacher music educators. This collective text will be shared online for all delegates.

[Abstract:0598]
[Special Interest Groups (SIGs) » Music Technology]

## Harmonia-on-the-go: An app for learning classical harmony

**Eddy K M Chong**

*Nanyang Technological University, Singapore*

A mobile app Harmonia-on-the-go has been developed to facilitate the teaching and learning of classical chord grammar. The app allows users to practise creating chord progressions following classical chord grammar and receive immediate feedback. Student users can also pose questions to their teachers within their class-based learning community. At the same time, teachers can track students' performance and receive learning analytics information to identify common areas of weakness so as to offer more effective remedial teaching and in turn improve on the curriculum.

In this workshop, the presenter will explain the harmonic theory upon which the artificial intelligence of the learning app is based. A sample of the chord grammar rules will be shared. Participants will then download the app (Android/iOS) to trial it and experience the progressive levels of learning built into the app. Users can systematically move from creating simple diatonic progressions to more advanced ones, even adding chromatic harmonies such as applied dominants and mixture chords at later stages. In the last segment of the workshop, the presenter will share sample lesson ideas involving the app as well as how the learning analytics generated can be used.

By the end of the workshop, participants will have experienced a technology-enabled approach to the teaching and learning of a fairly sophisticated theory of classical chord grammar. They would also be exposed to the use of learning analytics to enhance their teaching.

[Abstract:0608]
[Commissions » Research]

## Statistically savvy or befuddled beginner? ANOVA, MANOVA, ANCOVA and more for the novice researcher

**Melissa Eick, Sheerin Berte**

*Frost School of Music -- Department of Music Education, University of Miami, Miami, Florida, USA*

Many beginner researchers may lack conceptual understandings of basic analytic techniques due to convoluted, unnecessarily complex explanations by statistics experts. By demystifying the foundational ideas that support certain analysis approaches, we want to equip learning researchers with the confidence and tools to employ basic analysis approaches in their own research. In this presentation, types of ANOVA will be discussed with the intent on providing a conceptual background of this type of statistical analysis geared toward novice researchers. The types of ANOVA that will be discussed in this presentation are: One-way and two-way ANOVA, repeated measures ANOVA, post hoc testing, ANCOVA, and MANOVA.

[Abstract:0612]
[Special Interest Groups (SIGs) » Popular Music Education]

## Modern Bands for Modern Times: Increasing Participation Rates Among Under-served Student Populations Through Popular Music Pedagogy

**Matthew Clauhs**

*Ithaca College*

While music plays a significant role in most cultural groups of the United States, previous research finds that secondary school music participation falls along racial and socioeconomic lines (Elpus & Abril, 2011). Many concert bands, orchestras and choirs promote repertoire and musical skills strongly associated with white-European traditions, resulting in disproportionately low participation rates among racialized students. The financial cost of participating in many of these ensembles may also be prohibitive for students of lower socioeconomic backgrounds. In turn, few people of color and of low-socioeconomic status are drawn to careers in music education. Western-European musical traditions are reproduced by a predominately white music teacher population, serving a disproportionately white, and wealthier, student population.

Recently, organizations and school districts promoting popular music education have found success with "Modern Band" programs in city school districts serving higher percentages of black and Hispanic students, and students of lower socioeconomic backgrounds. By performing music that is popular among diverse student populations, on instruments that are authentic to the styles, these programs argue this model of music education may be more culturally relevant than the traditional band, orchestra, and chorus model.

After a critical examination of the traditional school music paradigm in a Northeastern U.S. school district, the music faculty unanimously agreed to implement new Modern Band electives at the secondary level and popular music pedagogy at the primary grade levels. These new electives and curricula were designed to increase access to school music and attract a greater diversity of students by race, ethnicity, and musical preference. Now in the first year of implementation, district-level enrollment data demonstrate how Modern Band courses impacted the demographic profile of secondary school music in this district by increasing participation rates among racialized student populations. Student surveys and

interview data explored the motivations and aspirations of these new Modern Band students and the challenges their instructors faced as they implemented a new curriculum. The experiences of students and teachers involved in this curriculum redesign could be useful to stakeholders wanting to increase school music participation rates, especially among marginalized and underrepresented student populations.

**Demographic Profile of Smith County High School**

| | # Total Students | non-White | Free/Reduced Lunch |
|---|---|---|---|
| Overall School Population | 807 | 272 (34%) | 494 (61%) |
| Existing Ensembles (Band, Orchestra, Choir) | 145 | 31 (21%) | 59 (41%) |
| Modern Bands | 35 | 17 (49%) | 26 (74%) |
| Existing Ensembles + Modern Bands | 172 | 43 (25%) | 81 (47%) |

*Table 1 summarizes data provided by the district's registrar office for the overall school population as well as existing ensembles (bands, orchestras, choirs) and the Modern Band class. In addition to the total number of students in each group, the table displays the percentage of students who did not identify as white as well as the percentage of students who qualified for free or reduced lunch, one measure of socioeconomic status for schools and students.*

[Abstract:0616]
[Special Interest Groups (SIGs) » Musicians' Health and Wellness]

## Are you sitting comfortably? top tips for comfortable sitting during orchestral rehearsals

**Sarah Upjohn**

[1]*University of Cambridge, The purcell school for young musicians*

Background information: Sarah Upjohn is an education-researcher and performing arts medicine physical therapist working in a specialist music school in the UK, for young musicians aged between 9 & 18. Sarah has clinical and research interests in injury prevention in young musicians and as part of her research towards a Doctorate of Education, has identified a number of risk factors for playing related injuries in the students at the school. She has noted a number of situations when young players are particularly vulnerable to overuse injuries: one of these is directly related to posture or to the position that pupils sustain when playing.

Upper strings players and woodwind players who typically stand when playing for lessons, and when practising, are particularly vulnerable to back, neck and shoulder girdle pain as a result of orchestral playing because, more often than not, these players have never had a lesson in how to play whilst sitting, and yet are required to sit, often for many hours, in orchestral rehearsals. This lack of awareness of healthy sitting posture, is compounded by the fact that many chairs that are used for youth orchestras or school orchestras are not comfortable nor supportive.

Purpose of Workshop: To introduce participants to ergonomic principles which, when applied to sitting, reduce the strain on neck, back and shoulder girdle muscles, and therefore make orchestral playing less fatiguing and more comfortable particularly for upper strings and woodwind players who do not usually sit to play.

Content:

Basic anatomy and biomechanics of the spine

Simple principles of ergonomics

Practical application of this knowledge to orchestral sitting

Method: An interactive workshop, requiring participants to join in and learn how to apply principles of ergonomics and knowledge of biomechanics, to sitting. This workshop requires a room with a date projector and screen, chairs, and enough space for participants to move around, and to move freely between sitting and standing.

Application for Music Education: This workshop will introduce participants to simple principles and techniques for sitting which can be applied to youth orchestra or school orchestra rehearsals, and which can make a real difference in the comfort of young musicians during, and at the end of, orchestral rehearsals.

[Abstract:0645]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Mentor training for lifelong learning in music teacher education

**Agnes Gergely Gal, Agnes Enyedi**

*Department of Music Pedagogy, Liszt Academy of Music, Budapest, Hungary*

The Franz Liszt Academy of Music in Budapest has been offering a mentor training course for three years for senior music teachers who support trainee teachers during their teaching practice. Applying the principles of mentoring and of other helping professions like counselling, supervision and coaching, this training course aims to develop the mentors' reflective practice and introduces an innovative way of looking at the roles of a teacher educator.

In traditional music teacher education, the role of the trainer has been to identify areas for development and to offer ways of improving the trainees' practice. This corrective development is often unsuccessful because getting feedback on weaknesses may demotivate the trainee.

Contrary to this, our mentors' responsibility is to enable beginning teachers to develop a realistic self-image, to identify their own strengths and growth areas. This empowering development helps

trainees to find their own paths of professional development.

Structural change can only be achieved if innovations are implemented at various levels of the training institution and these levels support each other in adopting the change. First, a reflective seminar was offered, where trainee teachers used their self-recorded lessons to reflect on their teaching and get peer feedback.

Next, the mentor programme was started, where mentors could develop their skills for choosing relevant parts of such videos, asking the right questions for helping guided discovery and for conducting reflective post-lesson discussions. Observing and analysing videos and role-playing post-lesson discussions were regular activities in the course.

The third level where the principles of video training were used was in analysing recorded lessons to support the work of experienced teachers and add to their professional development through the work of the research group.

The workshop focuses on tools and activities from the training programme, like active listening, communication tools and using video analysing techniques. Participants will be invited to go through this process using a recorded music lesson.

The University has now a database of over 300 hours of recorded lessons, which can be basis of further research. Teacher education based on the principles described above will set beginner teachers on a route leading to reflective practice and, through this, to continuous professional development. At the same time, mentors can also benefit from helping their mentees to reflect on their teaching so mentoring can be the source of continuous development both for mentors and mentees.

**[Abstract:0671]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## In the charm of birds: Brazilian songs to sing, play and dance

**Ilza Zenker Leme Joly**

*Federal Univesity of Sao Carlos*

In the direction of an education that is able to take into account music as world knowledge, as a fundamental tool for children to live, listen, experience and understand the world around them, I propose this workshop full of ludic musical activities, with which we will be able to experience and discuss music as part of the curriculum in basic education.

The musical experiences aim to bring opportunities for contact with musical contents that reveal the beauty and joy of the new discoveries, overlapping what is more rational and arid, so present in the daily school life. As the main theme to approach the proposal that music is a founding element of world knowledge, I chose the theme "In the charm of the birds", with which I will explore a musical universe present in our popular culture, with several songs that speak of these beings of the nature so present in our day to day life. The preservation of these small beings, animals in general and nature as a whole have been central themes in the media and social discussions. And birds, as elements of nature, are fundamental to the balance of the environment. They help nature and humankind in biological control of species, in flower pollination, in seed dispersal, in the recycling of organic waste left by people, in the supply of organic fertilizer, in disease control. They also enchant us with the melodies of their song, their colorful plumage and their beauty, and yet they show us a way of living in harmony, tranquility, delicacy. The motifs then that the central theme of this workshop are Brazilian birds and their songs, dedicated to them by known or anonymous authors of Brazilian popular culture. From research in the Brazilian folk songbook, some songs of birds were chosen and were recorded in different musical styles, so that the teacher has in hand a material rich in musical information. Careful research into the life of the birds mentioned in the songs will also present information about these little beings. The birds songs will be experienced along with the presentation of several musical styles, like salsa, rock and roll, xote, maracatu, samba and others will lead to musical experiences. Also, during the workshop, illustrations will be projected of the birds approached specially made by a plastic artist for this purpose.

**[Abstract:0696]**
**[Special Interest Groups (SIGs) » Jazz]**

## Listen, sing, compose and play: An integrated pedagogy for contemporary music theory and advanced musicianship

**Annie Mitchell**

*Contemporary Music Program, School of Arts and Social Sciences, Southern Cross University, Lismore, Australia*

Listen, sing, compose and play: An integrated pedagogy for contemporary music theory and advanced musicianship is a workshop demonstrating the pedagogical strategies used to teach contemporary music theory and advanced musicianship in a contemporary music degree. The workshop uses a kit of teaching resources specifically designed to embed contemporary music theory knowledge through listening, singing and ensemble playing, then applying this knowledge to composition and arranging.

The workshop focuses on musical concepts of jazz chord vocabulary, piano voicings, contemporary rhythmic grooves, sectional harmonisation and the application of scales for improvisation. This is essential knowledge for students training for careers in contemporary music industries and for secondary school music teachers. The workshop aims to provide musicians with strategies for developing aural perception, assist non-classically trained musicians to improve their notation and chart-reading skills, and extend the knowledge of classically-trained musicians into contemporary

styles and repertoire. The knowledge and skills covered in this workshop will be applied to create a short composition/arranging exercise and the performance of related vocal and instrumental pieces.

The resource kit includes colour-coded charts that accompany contemporary repertoire in rock, jazz, rhythm and blues, funk and Latin styles. Participants will perform a selection of these in vocal or instrumental ensemble. The repertoire also provides opportunities for basic improvisation by applying scales or modes over sections of each piece.

The content of this workshop covers a range of topics that are relevant to the performance and teaching of contemporary music. Activities are scaffolded by introducing the theoretical basis of each musical concept, recognising concepts aurally, applying the concept through a creative composition exercise, then performing a chart of representative repertoire.

Teaching music theory and musicianship is much more successful if approached through an integrated pedagogy that combines theoretical concepts with aural recognition, creative application and performance. This practical approach has diverse applications for music education:

- teaching pre-service teachers useful vocational skills required by school music teachers
- providing professional development for music teachers needing to improve their composition and improvisation skills
- assisting music educators to broaden their knowledge of contemporary music styles and genres
- improving chart reading and ensemble playing skills
- motivating music teachers to compose their original educational resources
- applying arranging skills using jazz harmony, voicings and rhythms in professional practice to create repertoire for professional ensembles.

These skills are relevant throughout musicians' life journey through music, aligning with ISME's 2018 conference theme.

**[Abstract:0715]**
**[Special Interest Groups (SIGs) » Popular Music Education]**

## Popular Music Education and Modern Band

**Scott Burstein**

*Little Kids Rock*

The use of popular music instruction in the American public school system has moved out of the shadows towards being not only an accepted part of the curriculum but a fait accompli. An ever-rising body of academic work promotes the need for inclusion of popular music instruction in pre-service music education programs (Jones, 2008; Mantie, 2013; Wang & Humphreys, 2009). The National Core Arts Standards (NCAS, 2014) describe music choices based on creativity and improvisation, as well as a focus on iconic notation alongside standard notation. Additionally, the NCCAS calls specifically for the inclusion of guitar as an instrumental choice. The College Music Society Task Force on the Undergraduate Music Major also pointed to the need for an expansion of traditional music departments to give students options in modern music career development, pointing often to the inclusion of popular music from a compositional, improvisational, and a general broadening of cultural understanding standpoint (Task Force on the Undergraduate Music Maker, 2014).

As Popular Music becomes more prevalent in the classroom, there are many difficulties that arise when trying to define and demarcate its boundaries, as well as a clear lack of opportunities for studying techniques in pre-service education programs in the United States. With the growing number of popular music education programs in K-12 settings (Powell, Krikun, & Pignato, 2015), it becomes increasingly important to train both future and current music educators in popular music pedagogies. This presentation will examine the training mechanism of a large popular music education nonprofit that has trained over 2,000 public school teachers in the United States to incorporate Modern Band into their music classes.

Modern Band is a genre-based program that focuses on commercially relevant music of the past fifty years, specializing on student-driven musical choices and a relatively fixed instrumentation of guitar, bass, drums, keyboards, vocals, and technology. Like it's counterpart 'jazz band', which entered the lexicon through stage band, 'Modern Band' is a name that sums up the multitude of popular music styles and choices that are typically grouped through instrumentation unfamiliar to the traditional streams of music education: marching band, concert band, orchestra, choir, and jazz band. By discussing many core values of Modern Band such as Music as Language, approximation, affective filter, composition, and improvisation, the presenters will show the practical application and impact in music teacher education.

**[Abstract:0723]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Mathematical and Visual-Spatial Learning Disabilities and Music Learning

**Sheerin Berte**

*Department of Music Education, University of Miami*

In this presentation, I will discuss my personal difficulties with learning music as a result of a mathematics and visual-spatial learning disability. Unlike the specific reading learning disability dyslexia, mathematical learning disabilities are a lesser known, specific type of learning disability that many music educators have not heard about. I will describe what a specific learning disability in mathematics is, and will lead the audience in a discussion about their experiences working with children with mathematical and other learning disabilities. We discuss both the challenges we face as music teachers when working with this population, as well share our successes. Finally, we will discuss strategies that music teachers can use to apply in their classrooms.

[Abstract:0725]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Listening to Traditional Irish Music

**Francis Ward**

*Dublin City University*

Listening to music from another culture is the stepping stone to understanding the music making tradition of that culture. In this workshop, participants are introduced to various types of traditional Irish music and the context of their evolution is explained. The session will provide a number of ways in which participants can learn to identify the instrument, context of the performance, performer and the geographic region of the style. Participants will also learn how this listening experience can be modified for students in primary, secondary or higher education or other contexts.

[Abstract:0738]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## "Paluí" – from the CD to the Book: a bigger stage. A model for the development of creative written, visual and artistic expression through music applied in pre-school, primary and higher education in Portugal

**Helena Caspurro, Pedro Carvalho De Almeida**

*Department of Communication and Arts (DeCA), INET-Md (Instituto de Etnomusicologia - Centro de Estudos em Música e Dança), University of Aveiro (UA), Portugal*

Perhaps due to the complexity of the contemporary world, the issue of education as a process that extends well beyond the school has never been so emergent. Challenges brought by the exponential development of science, art, and technology, while being the result of the educational models that democratic societies have been building, are also a source of renewed perplexities. One is to look at knowledge as a system of complex skills combinations whose application enables subjects to better interpret the intricate world in which they live – thus increasing, from the educational point of view, the idea of learning as a construction of multiple literacies; another is to understand how school can help to interact with the simultaneously particular and holistic nature of knowledge, in order to allow attentive, transforming and critical looks at the different phenomena of existence. Finally, the fact that children, like adults, learn by solving problems in the concrete world and not only from what is confined to the school stage.

Although such concerns guide Portuguese teaching programs, practices and performance profiles show signs that it's essential to reflect on models that effectively raise such challenges. Building, sharing and implementing networks between the different 'schools' and the world of professionals - a 'bigger stage' of human construction - seems to be a start.

Research and intervention, collaboration, the intersection of different areas, specialists and school universes, were therefore the starting points of this action-research project, explaining the didactic model based on the music and CD-object Paluí, aimed to promote creative learning of the Portuguese language and the visual and plastic expressions of students of pre-school, primary and higher education. Extending the aesthetic meaning of this experience to the surrounding society, perpetuating it in an artistically significant work, was another aimed purpose that resulted in the publication of a written book, illustrated by and dedicated to children, as well as in artistic artifacts, exhibitions and musical performances presented in Portugal between 2014-17.

In this workshop, the author will demonstrate by playing and singing the songs that inspired 600 students of the schools of Santa Maria da Feira, 50 of the degree students of Design at Aveiro University, and with the public, how the artistic experience was built and implemented. 'Live' performance connected with multimedia, image projections of the educational process, book, videoclips illustrated by children will show how music can be a lap to imaginaries, which catalyze, on a 'bigger stage', other literacies.

**Characters, people created by children inspired on the music of the CD Paluí**

*Characters, people created by children inspired on the music of the CD Paluí - graphic results of the project that include the book*

**E-Flyer of some dates of book launch with presentations and concerts happened in Portugal**

*One E-Flyer of dates of book launch with presentations and concerts that include multidisciplinary arts: music, image, vídeo and theatre*

**Foge Rato!**

*Work from Students of Design (University) based on listening one of the songs of de CD Paluí: Foge Rato! (Run away mouse!)*

**Ilustration of the book cover**

**Paluí**

*An image of the book representing the planet of Paluí imagined by children and worked graphically by the designer of the book, Pedro Carvalho de Almeida*

**Paluí: Viagem por Histórias Sonoras que a Língua Portuguesa Conta - The BOOK**

*The Book - result of the project*

[Abstract:0743]
[Commissions » Community Music Activity (CMA)]

# Liberation Drum Circles: Engaging social justice activism though body percussion cyphers, social emotional poetry and critical pedagogy.

**Martin Urbach**

Individual

In this hands on workshop, we will explore how to engage music students in social justice activism through music making. By developing strong bonds as a community by playing body percussion/rhythmic games, as well as spoken word/written poetry based around "affirmations and celebrations", students begin experiencing music not only as a way of self expression but also as a way of healing themselves and their communities. Equal parts drum circle, playground and performance stage, this framework for socially conscious music education injects passion, and purpose onto the people who music together and the projects they engage in.

The workshop starts with a free body percussion exploration and name learning game which turns into a cirlce songs style game aimed at bonding the community. After that, participants learn a body percussion scale as well as practice leading and following specific combinations of rhythms and composing their own rhythmic cells. The rhythmic part of the workshop continues by exploring a few different rhythmic and cultural traditions of the world.

After a common understanding and enjoyment of rhythm in community is reached, participants are exposed to different styles and formats of Social Emotional Poems such as the "I am" poem as well as the "I am from" poem settings.

Participants work alone and in small groups to create poetry that they can then perform along to their rhythmic cells, and thus create the soundtrack of their affirmations and celebrations.

This workshop is deeply rooted in the critical pedagogy theory and research of bell hooks, Paulo Freire, Christopher Emdin and Gloria Ladson-Billings as well as the music making work of Olodum, Common, Nina Simone, and Pete Seeger.

BAKU

# ISME2018

33rd World Conference of
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Life's journey through music...

## ABSTRACTS

SYMPOSIA

[Abstract:0085]
[Special Interest Groups (SIGs) » Spirituality and Music Education]

## The Journey through Spirituality, Music and Identity in Musical Development

**June Boyce-Tillman[1], Marie Mccarthy[2], Gerda Praetorius[3], Amira Ehrlich[4]**

[1]*University of winchester, UK*
[2]*Univeristy of michigan, US*
[3]*University of the free state, South Africa*
[4]*Levinsky college of education, Tel Aviv, Israel*

The motivation for this symposium is the increasing interest in spirituality on music education and the various ways this is interpreted in different cultures and with different age ranges of pupils. The purpose is to explore the immensely complex interface between spirituality and religion; this interaction varies considerably in religious, secularizing and postsecular societies and in cultures where religion plays a variety of different roles in public and private life. This symposium will give people a chance to experience, debate and challenge some of these concepts, through the lens of the diversity of the lived experience of the presenters and the diverse cultures from which they come. The proposed length is two hours, which includes four presentations of approximately fifteen minutes each, followed by five minutes of direct questions on that particular presentation and ending with 40 minutes of general discussion at the end, drawing in the audience.

The symposium will range across a variety of issues in the ways in which spirituality and identity interface in music education. It includes perspectives from four continents – North America, Africa, Asia and Europe; it covers a variety of age ranges and themes in music education – the early childhood mother and child dyad relationship, as well as primary and secondary classrooms and the interface of education with wider issues of identity with classroom practice; these will be linked with recent and forthcoming publications in these areas.

It will explore the negotiation of a musical journey through a rapidly changing world concentrating on the interface between spirituality, music and identity and helping pupils to negotiate an age of uncertainty in this area.

[Abstract:0102]
[Commissions » Policy: Culture, Education and Media]

## Music Education and the Common Good

**Iris M. Yob[1], Ebru Tuncer Boon[2], Kevin Shorner Johnson[3], Andre De Quadros[4], Kinh T. Vu[4], Emily Good Perkins[5], Alexandra Kertz Welzel[6], Leonard Tan[7], Martin Berger[8], Betty Anne Younker[9], Estelle R. Jorgensen[1]**

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[8]*Stellenbosch University, Stellenbosch, South Africa*
[9]*University of Western Ontario, London, Canada*

In 2015, UNESCO published a report, *Rethinking Education: Towards a Global Common Good* which identifies many of the issues and challenges of the present day including violence both local and across borders, ecological destruction, widening inequalities, the exploitation of women and girls, among other things, and suggests the kind of education that is relevant for these times. The editor of the journal *Philosophy of Music Education Review* put out a call for papers for music educators to respond to the report. The response was greater than anticipated and the publication of papers has become a bigger project than simply an issue of the journal. In this symposium, several of the participants in this project share their perspectives as music educators to the report.

One of the central paradoxes in the UNESCO document is how we can both contribute to the "common good" and at the same time respect individual differences. The answer lies in what the report offers as the "values that should be the foundations and purpose of education." This combination of values requires educators to take at the same time a close-up view of the human family that recognizes "equal rights and social justice" across "cultural and social diversity" and a wide-angle view of humanity which "senses human solidarity" and a "shared responsibility for our common future." Nurturing individuals in their differences and upholding our shared human life and dignity, in the end, are inseparable, as the panel presentations will illustrate.

Each of the panelists in this symposium offers his or her particular perspective on how music education can more conscientiously contribute to the common good and individual welfare in the spirit of Rethinking Education. The symposium can be simply an opening to a much larger conversation about the role of music education in addressing the challenges of today's world.

[Abstract:0127]
[Commissions » Community Music Activity (CMA)]

# MUSOC: Music and Social Intervention Research Network

**Jennie Henley**[1], **Lee Higgins**[2]

[1]*Royal College of Music, London, UK*
[2]*York St John University, UK*

Nearly all current rhetoric surrounding musicians' working practices in contemporary society is centred on the notions of 'inclusion' and/or 'excellence'. For the musician who makes active interventions in multiple situations, 'excellence' and 'inclusion' may mean different things depending where they are working. Understandings of 'musical excellence' may vary between contexts such as prisons, schools, youth orchestras, pupil referral units, settings related to special educational needs and disabilities, healthcare, and social justice programmes. Similarly, 'inclusion' may be interpreted differently depending on the social setting: a programme for children with specific disabilities may have very different aims to one in a pupil referral unit. This can be problematic for practitioners who navigate between settings and tensions can arise when a musician's concept of 'excellent inclusive practice' is different to that of the service provider.

MUSOC is an AHRC funded project bringing together scholars engaged in a broad variety of research that focuses on musicians who provide active interventions. Through initiating dialogue and identifying areas of both conceptual difference and synergy, we intend to help develop a more holistic epistemology for this fast-emerging field.

Our aims are:

1. Identifying different constructions of excellence and inclusion from the perspective of different fields of study that intersect community music;

2. Subjecting these constructions to critique in order to question and challenge the way they are interpreted through research, and how they affect practice;

3. Developing a set of concepts built on new, shared understandings across the many different fields of interventionist musical practice that can inform and drive both practice and research forward.

This 90-minute discussion will provide an opportunity to interrogate a series of research questions arising from the MUSOC debate. Following a short 10-minute introductory presentation, three questions will be raised in turn. Identified respondents will give a quick provocation in response, and discussion will be invited using a web-based interactive platform and chaired discussion. The discussion will end with a call to action and an opportunity to network. With participants' permission, the discussion will be audio recorded and distributed to participants after the event.

To reflect the project's emergent design, the debate questions and respondents will be identified in the lead up to the conference. This will ensure that the questions are not crystallised too early and reflect the most current thinking in relation to the project. Identified respondents will be drawn from the confirmed conference programme.

**Schedule and plan for MUSOC round-table discussion**

| Approx. Time | Activity | Purpose |
|---|---|---|
| 0-10 mins | Opening presentation:<br>• aims and purpose of MUSOC<br>• overview of the structure of the discussion and introduction to mentimeter | To introduce MUSOC and present the research questions;<br>To give information on how participants can actively engage during the discussion. |
| 10-35 mins | Question 1<br>• Quick fire responses from identified respondents (3 mins each)<br>• Chair's overview of mentimeter comments<br>• Discussion from the floor (15 mins)<br>• Chair's link to next question | To raise the first question;<br>Short responses from different perspectives to stimulate the debate;<br>To involve as many in the discussion either spoken or via mentimeter;<br>To summarise the discussion and move toward the next question. |
| 35-55 mins | Question 2<br>• Quick fire responses from identified respondents (3 mins each)<br>• Chair's overview of mentimeter comments<br>• Discussion from the floor (15 mins)<br>• Chair's link to next question | To raise the second question;<br>Short responses from different respondents to question 1 to bring in new perspectives;<br>To stimulate the debate so as to build on the previous discussion;<br>To summarise the discussion and move toward the final question. |
| 55-75 mins | Question 3<br>• Quick fire responses from identified respondents (3 mins each)<br>• Chair's overview of mentimeter comments<br>• Discussion from the floor (15 mins) | To raise the final question;<br>Short responses from different respondents to question 1 and 2 to bring in more new perspectives;<br>To synthesize the different perspectives and bring the discussion to a point where potential ways forward can be identified. |
| 75-90 mins | Summary and call to action:<br>• Chair's summary of the discussion (spoken and mentimeter)<br>• Overview of the next steps of the Research Network<br>• Time for informal networking | To provide an overview of the whole discussion and to draw together some threads for future work;<br>To invite participants to collaborate via the MUSOC research network and introduce the online platform;<br>To provide some space for informal discussion to begin those collaborations. |

*This table provides an overview of the session. The timings are approximate, but provide a framework to ensure time is used efficiently.*

[Abstract:0180]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Music in Schools and Music in the Community: exploring the boundaries

**Smaragda Chrysostomou[1], S. Alex Ruthmann[2], Maria Papazahariou Christoforou[3], Flavia Candusso[4], Magali Kleber[5], Jo Gibson[6]**

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[2]*NYU Steinhardt, New York, USA*
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[4]*School of Music - Music Education, Federal University of Bahia, Brazil*
[5]*State University of Londrina, Brazil*
[6]International Center for Community Music, YSJU School of Performance and Media Production,York, UK

Music is everywhere. We all come into contact and interact with music and through music in a variety of ways, environments and roles. As researchers, educators and academics we analyze and categorize issues and concepts in order to understand them better. This is the case with music encounters and activities inside and outside schools and with music in different parts of people's lives. We use the titles music in school and music in the community. We can find research and literature that deal with the one or with the other. We can also find discussions that elaborate on what is or what is not included in the one or in the other. This collaborative Symposium between the two Commissions - Music in the Schools and Teacher Education (MISTEC) and Community Music Activity Commission (CMA) will instead explore issues that are common and trace the spaces that both occupy.

Presenters from around the world will highlight the way that boundaries are transcended in different countries, through a variety of activities, projects and programs, specifically oriented to local community and society's needs. Each presenter will address this broad theme from their own point of view, and through their own lenses and practices/research. Questions and open discussion in the end will explore further the boundaries between music in schools and music in the community.

Each one of the following six presentations will last 12 minutes

[Abstract:0185]
[Commissions » Policy: Culture, Education and Media]

## Music Education and Avocational Music Making

**Roger Mantie[1], Gareth Dylan Smith[2], Marie Mccarthy[3], Hermione Ruck Keene[4], Adam Patrick Bell[5]**

[1]*Arizona State University, USA*
[2]*New York University, USA*
[3]*University of Michigan, USA*
[4]*University of Exeter, UK*
[5]*University of Calgary, Can*

Music has been a vital part of leisure activity across time and cultures. And yet, music education, as so often construed and enacted, eschews if not disparages everyday avocational involvement with music. This roundtable explores avocational involvement with music as an integral part of the human condition. The speakers present four diverse ways for considering and focusing attention back on the rich, exciting, and emotionally charged ways in which people of all ages make time for making music, thus providing potential windows onto how music learning and teaching might better foster lifelong and lifewide musical engagement.

The contexts discussed are broadly Western, including an eclectic variety of voices from scholars across fields and disciplines, framing complex and multifaceted phenomena that may be helpfully, enlighteningly, and perhaps provocatively framed as music making and leisure. This roundtable may be viewed as an attempt to reclaim music making and leisure as a serious concern for, amongst others, policy makers, scholars, and educators who perhaps risk eliding some or even most of the ways in which music - a vital part of human existence - is integrated into the everyday lives of people. As such, this symposium looks beyond the obvious, asking colleagues to consider anew such issues as:

*What might we see when we think of music making as leisure?*

*What are possible implications for music making, reframed as leisure, in music education contexts?*

*How do discourses of avocational music making interact with constructs of professional and career musicianship in music education?*

After a five-minute introduction from the convener, each of the four panelists will offer a ten-minute presentation intended to spark dialogue and conversation for the second half of the roundtable (45 minutes of discussion between audience and roundtable panelists, facilitated by the convener).

[Abstract:0190]
[Commissions » Research]

## Mapping the Musical Lifecourse: affordances, constraints, and challenges relating to musical pathways across the lifecourse

**Andrea Creech[1], Lee Higgins[5], Lee Willingham[4], Margaret Barrett[2], Susan O'neill[6], Valerie Peters[1], Roger Mantie[3]**

[1]*Faculty of Music, Université Laval, Canada*
[2]*School of Music, University of Queensland, Australia*
[3]*School of Music, Arizona State University, USA*
[4]*Faculty of Music, Wilfred Laurier University, Canada*
[5]*International Centre for Community Music, York St John University, UK*
[6]*Faculty of Education, Simon Fraser University*

This symposium focuses on how musical opportunities across the lifecourse may function as contexts for supporting quality of life, the development of personal and social agency, and the deepening of a sense of linked lives. The power of music has been researched extensively (Hallam, 2015). It has been suggested that links with positive quality of life lie in music's capacity to foster vitality and emotional regulation, to offer opportunities to develop agency, to provide a sense of communicative bonding, and to create a meaningful sense of coherence in one's life (Ruud, 1997). However, questions remain regarding theoretical and methodological frameworks for understanding the affordances, challenges, and constraints that relate to the musical lifecourse. Our goal for this symposium is thus to exchange and interrogate knowledge concerned with the concept of a musical lifecourse and its relationship with quality of life, personal and social agency, and sense of coherence in life experience. Our symposium comprising six papers represents a range of methodological approaches to research concerned with the affordances and associated challenges and constraints associated with lifelong and lifewide musical pathways. The first paper sets out a theoretical framework for the idea of music in the community as a context for lifelong musical practices in multiple contexts. The second paper focuses on approaches to facilitation of inclusive music education experiences that enhance quality of life and support personal and social agency. The following three papers will each focus on the affordances and challenges associated with musical engagement at specific lifecourse stages and contexts, encompassing early years, youth, and older adults. Finally, the sixth paper will offer a theoretical rationale for re-visioning an ethical and inclusive framework for musical engagement as a form of deeply valued lifelong leisure. A Discussant will consider the role of the different methodologies and theoretical frameworks adopted and the implications of the research for understanding music education as a lifelong project that is of critical importance in supporting a sustained quality of life, a sense of coherence in our lives, as well as personal and social agency. The session will be 90 minutes long and will include a five-minute introduction by the Chair, outlining the concept of the musical lifecourse, followed by 10 minutes for each paper, 10 minutes for the Discussant's response and 15 minutes for general discussion of the issues arising.

[Abstract:0232]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Confluence: results from recent music education collaborations between Nordic countries and Nepal

**David Thorarinn Johnson[1], Eva Marianne Sæther[1], Heidi Westerlund[2], Katja Thomson[2], Prem Gurung[2]**

[1]*Department of Music Education, Lund University, Malmö, Sweden*
[2]*Department of Music Education, University of the Arts, Helsinki, Finland*

Recent years have seen the launch of several significant intercultural music education initiatives between Nordic and Nepali institutions of higher learning, mobilized through emerging international networks of musicians, educators, and researchers. This 90 minute symposium brings together participants from Nepal, Finland and Sweden, representing cross-cultural and multi-layered expertise, including musicians, senior researchers and PhD students, to present results, discuss visions and concerns, share experiences through pictures, videos and live musical performances, and look toward future collaboration and goals.

Taking the publication of the book, *Confluence: perspectives from an intercultural exchange in Nepal (Making music for sustainability)*, as their theme, symposium participants will present and compare findings and perspectives from diverse sites of Nordic/Nepali collaboration: the Confluence intercultural music workshop event (March 2017), the Global Visions multi-year international music education development initiative (2015-19), and the development of Nepali music in the Sibelius Academy of Music's Global Music Programme (GLOMAS). The seminar will pursue the metaphor of fluidity and confluence as it pertains to digital networks and contemporary music pedagogical thought and practice, framed by theoretical and methodological underpinnings from the wider Global Visions project, the "rebellious pedagogy" that enlivens the Sibelius Academy of Music's approach to intercultural learning, and the function of disruption or "habitus crises" as a basis for transformative and expansive learning in music. Issues such as contested views on religion, ethnicity, and diversity in music education will be discussed, as well as the challenge of finding a "Third Space" for learning to take place between musicians and across distances.

[Abstract:0293]
[Commissions » Forum for Instrumental and Vocal Pedago]

## Expanding professionalism through social innovations: Towards wider participation in and through music schools in France, Sweden and Finland

**Heidi Maria Westerlund[1], Martin Paul Stanislas Galmiche[2], Hanna Elisabeth Kamensky[1], Eva Marianne Saether[3], Tuulikki Elisa Laes[1]**

*[1]Sibelius Academy, University of the Arts Helsinki, Finland*
*[2]Conservatoire à Rayonnement Régional de Lyon, France*
*[3]Malmö Academy of Music, Lund University, Sweden*

This symposium examines the potential of music schools and conservatories to create social innovations that contribute to the democratisation of societies. By social innovations we refer to efforts to design initiatives in an organisation, a practice, or an area of activity that signal a promising path towards wider social change and that seek to advance convert experiments. In this case the intended social change is related to increasing inequality and the need for action towards wider cultural inclusion. The panel explores how the balance between changing societal needs and increasing inequality has been addressed by the four cases.

The cases arise from the current situation in Europe where inclusion is expected from policy makers and where rapidly growing migration has caused cultural segregation and political polarization. Within this context, the panel positions music professionals and researchers as key players in political decision-making and creators of alternative futures. The cases not only challenge the self-serving goals and insular values of music schools, but also demand expanding professionalism, i.e. multi-professional cross-sector collaboration, and a heightened sense of responsibility towards society. As a whole this symposium will illustrate how music education institutions need to develop resilience to be able to meet societal challenges. The panel encourages music practitioners and teachers to use their imaginations to envision new social innovations; to take the risk of breaking the institutional path-dependency; and to take initiatives toward novel collaborations between different professional groups and disciplines, stakeholders and sectors.

The 90 minute panel will include: an introduction (max. 10 minutes) that conceptualises the phenomenon; four 15 minute context-specific presentations by music educators and researchers from France, Sweden and Finland, and; discussion with the audience (20 minutes). Each presenter will describe the 'social innovation' in question and analyse how it expands our traditional understandings of the music education profession.

[Abstract:0303]
[Commissions » Policy: Culture, Education and Media]

## Policy and practice of lifelong music education in aging societies

**Tuulikki Elisa Laes[1], Andrea Creech[2], Cecilia Ferm Almqvist[3], Roger Mantie[4], Patrick Schmidt[5]**

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*[2]Faculté de musique de l'Université Laval, Québec, Canada*
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*[4]School of Music, Arizona State University, USA*
*[5]Music Education & Dance, University of Western Ontario, Canada*

Despite strong recommendations made in UNESCO's lifelong learning agenda and call for social innovations that effectively address the challenges of an aging population, older adults and elderly people are still largely overlooked and marginalized in music education worldwide. A rapidly aging global population demands that music educators (re)consider their roles with regards to who is included in music education policies and practices, how, and why. Focusing specifically on music education for aging populations, this 90-minute symposium critically considers how approaches to lifelong learning in music education, can foster a sustainable, equitable, and creative contemporary society. Through four in-depth presentations from Europe and North America, we discuss locally and globally relevant issues on (older) adults' music learning processes, institutional and policy goals of lifelong learning within music and arts, as well as lifelong and lifewide music/arts education as a creative social practice striving towards improving the methods of (older) adult education and intergenerational learning, extending the opportunities for adults to learn and participate, and advancing the general well-being of society. Moreover, the symposium will offer a critical outlook upon the changing nature of general aging discourses as well as political justifications and re-interpretations of lifelong learning policies. After the symposium Chair's opening each of the four presenters will give their individual presentations (12 minutes each), after which the Chair will lead a 30-minute long discussion among the participants and the audience, including but not limited to the following topics: How is lifelong learning understood in music education? What are the implications and consequences of UNESCO's lifelong learning agenda for music education policy and practice? What challenges and opportunities do rapidly aging societies raise for music education and how should professionals (music educators, researchers, and stakeholders) address them?

[Abstract:0402]
[Commissions » Policy: Culture, Education and Media]

## International perspectives on advocacy for music teaching and learning

**Peter Richard Webster[1], Chad West[2], Susan O'neill[3], Bradley Merrick[4], Mario Antonio Toledo[5], Andreas Lehmann Wermser[6]**

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*[3]Faculty of Education, Simon Fraser University, Vancouver, Canada*
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*[5]Federal University of Ceara, Fortaleza, Brasil*
*[6]Hochschule für Musik, Theater und Medien, Hannover University, Germany*

This symposium will explore in some depth the question of music teaching and learning advocacy from multiple perspectives. At its core will be the quality of advocacy positions in terms of relationships to policy statements, philosophical positions, and credible research findings. If we imagine philosophy to be "…a set of beliefs that guide behavior, and advocacy is the act or process of supporting a cause, then it stands that our efforts to support music education should be driven by our beliefs about its value." (West & Clauhs, p. 57) Regrettably this is not always the case. Because advocacy for music teaching and learning is often based solely on non-musical, utilitarian bases which often are overstated or clearly fallacious, music education philosophers, policy makers, and researchers have often considered advocacy efforts by well-meaning supporters of music in schools as ineffective and potentially harmful to our cause.

The panelists will provide an overview of advocacy efforts in their respective parts of the world and will offer comment on how these efforts may be faring. What are seen as some of the most effective advocacy efforts internationally? Are there ways of advocating for music in schools related to the nature of who, what, and how to teach? Are the stories that students, parents, and teachers tell about the power of music to change lives adequately used in our efforts? What about the role of music as a force outside of formal schooling such as part of community and society well-being; how might that play a more central role in our advocacy work? These and other questions will be addressed by the panel and with the audience.

After a short introduction by the moderator, each panelist will offer comment. Ample time will be devoted to audience participation following each presenter and then during the final 30 minutes of the symposium. Each panelist will be invited to supply a listing of recent resources on the question of advocacy and these will be distributed to audience members. The work of the newly appointed Advocacy Standing Committee of ISME will be discussed and an invitation issued for society members to become involved in the committee's work.

[Abstract:0417]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## Ethnographic and pedagogical perspectives on intercultural musical practices

**Rafael Velloso[1], Amanda Bayley[2], Mary Stakelum[3], Leandro Maia[4]**

*[1]Centro de Artes, Universidade Federal de Pelotas, Brazil*
*[2]Department of Music, Bath Spa University, England*
*[3]Institute for Education, Bath Spa University, England*
*[4]Centro de Artes, Universidade Federal de Pelotas, Brazil and Department of Music, Bath Spa University, England*

The theme for this symposium is intercultural communication in its widest sense. It is an outcome of an interdisciplinary partnership between Bath Spa University, UK, and the Universidade Federal de Pelotas (UFPel), Brazil, which embraces ethnomusicology, popular music and education, and is motivated by the first collaborative symposium at UFPel on Ethnographies of Musical Heritage in November 2017. There are four presentations, each one offering a challenge to assumptions about music making and rehearsal practices, building bridges to music learning across groups, ages and cultures, and bringing fresh insights to bear on musical culture and heritage. A brief introduction outlines the ethnographical and pedagogical approaches underpinning each presentation, and identifies the perspectives taken on research and practice in collaborative music-making from diverse settings. The proposed session will be 90 minutes: 15 minute presentations will be followed by 30 minutes of questions and discussion.

[Abstract:0448]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Crossing borders musically – deep-level orientations and aims of music education to respond to the common needs of wellbeing, learning, participation and inclusion

**Kaarina Marjanen[1], Markus Cslovjecsek[2], Hubert Gruber[3], Carlos Lage Gomez[4], Sabine Chatelain[5]**

*[1]Department of Social Services, Laurea UAS, Vantaa, Finland*
*[2]School of Teacher Education, University of Applied Sciences Northwestern Switzerland (FHNW)*
*[3]University College of Teacher Education of Lower Austria, Baden/Vienna, Austria*
*[4]Complutense University of Madrid, Spain*
*[5]Haute école pédagogique, University of Teacher Education, State of Vaud Lausanne, Switzerland*

The current symposium aims to create discussion to support the development of music as a profound, naturally existing feature and a living human experience, as a part of culture and civilization. Music, through various experiences and comprehensions can be stated as a phenomenal part of human beings because of the developmental and ethological roots strongly inherent, but also being and becoming something distant and strange for a growing group of people, despite the cultural surroundings in question. It is important for music professionals to realize and gain deep understanding of musical interaction and wellbeing, with bridges from sounds and holistic experiences, to pedagogies and the meanings of arts in education, from various levels and needs.

This creates the motivation for the current 90-minute symposium, with three presentations:

1) Eapril Cloud 9: Sounds & Arts in Transversal Learning

2) The Multisensory Musical Design (MMD) - research project: Steps to support the human-oriented degree programs of higher education - starting from music at the core of humanities

3) Creating the EMP - Arts-project: Insights for music integration in higher education

The impact of music has always been found to be strong, and the phenomenon of music carries the ability to connect people in profound ways, with tacit knowledge. However, we are still lacking strong ways to fill in the gap between music professionals/teachers and artists, and the target groups with no support from the conservatory-based traditions. Can we find support from the performances of early childhood music education to be adaptated for other purposes? How do we share the experiences? The dialogues between researchers, artists, teachers, educators and students is considered as a rich tool to create new tools, to better meet the needs of various target groups.

[Abstract:0472]
[Special Interest Groups (SIGs) » Popular Music Education]

## Hip Hop Music as a Culturally Sustaining and Relevant Approach to Engaging and Enriching the Educational Experiences of 21st Century Students

**Vyvienne Abla[1], Dr. Alexander Crooke[2], Dr. Elliot Gann[3], Pete Moser[4]**

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*[2]Melbourne Conservatorium of Music, University of Melbourne, Southbank, VIC, Australia*
*[3]Executive Director, Today's Future Sound, Oakland, CA, United States*
*[4]Artistic Director, More Music, Morecambe, United Kingdom*

Hip Hop culture emerged in the 1970's as a way for oppressed Black and Latino communities in the South Bronx to celebrate their identity, build community, promote social consciousness, and knowledge of self. Over 40 years later, Hip Hop music has become central to contemporary youth culture, and the most popular and/or listened to music genre at a global level. Combined, these factors position Hip Hop music as a powerful tool for enriching the educational experiences of diverse student groups. This potential can be mapped to several distinct factors. For example, given it is located within the cultural reality of students – including social codes, meanings, and social practices – Hip Hop-based pedagogy has the ability to connect learning across disciplines to students' real-world lived experiences. In turn, this presents enormous potential for making the process of learning, and the included concepts and material, culturally relevant and relatable. This has been shown as critical for engaging students otherwise considered "at-risk" or "disengaged" in educational activities, and fostering a sense of belonging and agency within their school communities. Alongside cultural relevance, there is a growing body of literature that positions Hip Hop-based learning as a culturally sustaining practice: Hip Hop culture resists colonial narratives and systemic oppression, and therefore provides a critical lens through which to view and read Eurocentric versions of history, which continue to dominate Western school systems. Thus, rather than acting as an agent for neo-colonisation, Hip Hop-based education is seen to sustain rather than oppress diverse cultural perspectives and identities. This is particularly critical in the field of music education, which scholars have long argued can be a powerful site for either supressing or celebrating cultural diversity.

In this 90-minute symposium, attendees will hear four diverse perspectives on how Hip Hop music, and culture more generally, has been used to enrich the educational experiences of students across different cultures and educational settings. Drawing on examples from their own work, the three panel members and chair will discuss how Hip Hop music has impacted the lives of students they have worked with, and offer both theoretical and practical tools for attendees to implement in their own practice. These presentations will cover work undertaken in tertiary, primary, secondary, mainstream, and special education settings across different continents.

[Abstract:0475]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Latin America today: Current needs and relevant issues in music education

**Magali Oliveira Kleber[1], Ana Lucia Frega[2], Marcus Medeiros[3], Carlos Poplete Lagos[4], Adriana Diddier[5]**

[1]*Universidade Estadual de Londrina, Brazil*
[2]*UADE, Buenos Ayres, Argentina*
[3]*Universidade Federal de Juiz de Fora/ABEM, Brazil*
[4]*Lagos University of O'Higgins, Santiago, Chile*
[5]*Conservatorio Brasileiro de Música, Brazil*

This symposium aims to discuss the Music Education field in Latin America focusing on sociocultural, epistemological and political perspectives in order to connect the role of cultural diversity, interculturality and human being development. This complexity has been seen as a guide to reflections and stimulating proposals of concrete actions and interactions in the music education field to implementing public policies that aim at promoting social change. It stresses the issues based on a critical vision and presents the problems observed in relationships between social inequalities and the hierarchy of aesthetic assessments. The understanding that such discussion relies on the aims to contribute to expand some concepts about pedagogies in music education. Latin America has a richness that goes beyond pedagogical Eurocentric perspective. This symposium is result of the 11th ISME Latin America Regional Conference – 2017, which the theme was "Latin American Music Education: Linking Identities and Strengthening Interactions". The event took place from 8th to 12th October, 2017, was held by the School of Music of the Federal University of Rio Grande do Norte in conjunction with the Brazilian Association of Music Education in Natal, Brazil. Each presenter will address this broad theme from their own point of view and through their own lens and practices/research. At the end will be questions and open discussion.

[Abstract:0506]
[Commissions » Education of the Professional Musician (CEPROM)]

## Leadership in and through higher education: Pathways from current practice to future action

**Patrick Schmidt[1], Glen Carruthers[2], Dawn Bennett[4], Pamela Burnard[3], Janis Weller[5], Annie Mitchell[6], Judith Brown[7], Jennifer Rowley[7]**

[1]*Western University*
[2]*Wilfrid Laurier University*
[3]*Cambridge University*
[4]*Curtin University*
[5]*McNally Smith College of Music*
[6]*Southern Cross University*
[7]*Queensland Conservatoire*

Leadership development for musicians is vital for the longevity of the profession. In higher education, it is often presumed that preparing for future professional work is the role of the individual and not the institution. What are the complexities that surround this topic, then, especially if everyone has agreed that the current situation is lacking in substance? Leadership as a competency may be understood from theoretical and practical perspectives, yet the preparation of musicians rarely explicitly addresses what qualities are required for future music careers and how these might be developed within higher music education (HME). This Symposium presentation draws on expertise from the current music practitioners who are involved in HME programs and presents approaches to leadership development. It does so within the context of three areas, the practice of musicians engaged in a diverse range of roles, highlighting the demands on individual workers to lead their own careers, portfolios of work and professional learning; the capacities to negotiate complex careers and how they may be developed, with examples of innovative curricular and pedagogical reform; and examples of leadership challenges and opportunities at the institutional, program and individual levels.

This 90-minute Symposium presentation will bring together seven presenters who will provide incisive but short introductions to a plurality of issues delineated above. These presentations will serve as the point of departure for dialogue with attendees of the section.

[Abstract:0557]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Confluence: results from recent music education collaborations between Nordic countries and Nepal

**David Johnson[1], Eva Saether[1], Heidi Westerlund[2], Katja Thomson[2], Prem Gurung[2], Phanindra Upadhyaya[3]**

*[1]Department of Music Education, Lund University, Malmö, Sweden*
*[2]Department of Music Education, University of the Arts, Helsinki, Finland*
*[3]Department of Rhetoric, Writing, and Communication Studies, Pokhara University, Kathmandu, Nepal*

Recent years have seen the launch of several significant intercultural music education initiatives between Nordic and Nepali institutions of higher learning, mobilized through emerging international networks of musicians, educators, and researchers. This 90 minute symposium brings together participants from Nepal, Finland and Sweden, representing cross-cultural and multi-layered expertise, including musicians, senior researchers and PhD students, to present results, discuss visions and concerns, share experiences through pictures, videos and live musical performances, and look toward future collaboration and goals.

Taking the publication of the book, Confluence: perspectives from an intercultural exchange in Nepal (Making music for sustainability), as their theme, symposium participants will present and compare findings and perspectives from diverse sites of Nordic/ Nepali collaboration: the Confluence intercultural music workshop event (March 2017), the Global Visions multi-year international music education development initiative (2015-19), and the development of Nepali music in the Sibelius Academy of Music's Global Music Programme (GLOMAS). The seminar will pursue the metaphor of fluidity and confluence as it pertains to digital networks and contemporary music pedagogical thought and practice, framed by theoretical and methodological underpinnings from the wider Global Visions project, the "rebellious pedagogy" that enlivens the Sibelius Academy of Music's approach to intercultural learning, and the function of disruption or "habitus crises" as a basis for transformative and expansive learning in music. Issues such as contested views on religion, ethnicity and diversity in music education will be discussed, as well as the challenge of finding a "Third Space" for learning to take place between musicians and across distances.

[Abstract:0578]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Music Academy: An innovative approach to accelerating skill development in beginning strings students in a regional Queensland primary school, and a strategy for building teaching capacity in local intermediate students

**Simone Richardson[1], Stephanie Grenning[2]**

*[1]Education Queensland*
*[2]Department of Education and Training*

For many years, Queensland state primary schools have offered instrumental music programs. Through such programs generations of children have had the opportunity to learn orchestral instruments, for little or no cost, in small groups, during school time. While such programs are a wonderful inclusion in the school curriculum, the pedagogical challenges that string teaching presents has meant that even with the best of teachers, student progress on string instruments through school programs is frustratingly slow. It is well known that if a strings student is to progress, private lessons will be very quickly needed. Because of financial constraints, logistics and the availability of teachers, however, private lessons are not an option for many students. This symposium outlines the approach that one school in regional Queensland took to complement its small group string lessons with "Music Academy", an affordable after-school program, that has significantly accelerated the skill acquisition of its 80 young string learners and developed a teaching capacity among local intermediate-level students.

1. The Context, A Vision For Excellence, An innovative Mode
2. Student outcomes
3. Building Teaching Capacity in Intermediate Students
4. Music Academy Logistics, Costings, Staffing and Programming

[Abstract:0703]
[Commissions » Research]

# A look at the music culture of Caucasian Albanian (III century B.C.–VIII century A.C.)

**Khatira Khatira Hasanzade**

*Khatira Hasanzade*

Today, based on the ideology of Azerbaijanis, the comparative investigation of material-spiritual history of Azerbaijanis living in our country striding on the ways of independence and the world's rare ethnos and ethnic groups (udins, khinaligs, budugs, harputs, grizs, sakhurs, rutuls, avars, etc.) saving this history and delivering it to future generations allows the national tinges of the history of Azerbaijan spiritual culture and ancient historical ties to appear completely.

From ancient times, different cultures and religions formed in Azerbaijan, developing a special, various and rich cultural heritage. In the cultural heritage of Azerbaijan, at discovering previous religious beliefs, traditions, ceremonial beliefs before Islam the period of Caucasian Albania is of great importance, having a special place in the history of our country.

As a research objective, applying the history of Caucasian Albania, covering Azerbaijan's north, we will try to discover general levels of music culture development across thousands of years of time (known by the sources from B.C.III to A.C.VII) through a comparative method. The investigation of the music culture of Caucasian Albania (traces live in rich cultural traditions, religious rituals, symbols of historical monuments and some music patterns) creates the bridge between past and present day Azerbaijan people, affirming indestructible ties between the deep roots of Azerbaijan culture and older shumer-turkish-azerbaijan cultures.

The understanding of Azerbaijan as the living place of Turkish ethnic groups and minor nations can be proved by ascribing not only historical, but also ethnographic and music patterns.

The Caucasian Albania area having a close connection with Caucasian-Iranian-Turkish languages and cultures differed altogether in its colorful traditions. The multicolored composition of laden-intonation specific to Azerbaijan musical culture was the heir of Caucasian Albanian music history, taking its start from this music in a broad sense. In this area, tribes integrated firstly in one union and then around a state in a steady system to synthesize a nationwide culture from various individual ethnic cultures. The root and the reason of the multeity in the sphere of the laden-intonation of our national music must be found out just here.

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Life's journey through music...

## ABSTRACTS
POSTERS

[Abstract:0030]
[Commissions » Research]

## From the Editor's Desk: Understanding the Publishing Process for Music Education Journals

**Craig M Resta**

*Kent State University (Ohio USA)*

Research and inquiry in music education has been an important part of the field for more than a century. How we look at what we do, and how to make it better, has been a universal concern of music educators around the world for even longer. Once research and ideas have been studied, how can they help the profession, and what should be done with the outcomes? One way to reach a wider audience is publishing in academic journals. Music education is fortunate to have a robust research community, an exceptionally large body of scholarship, and multiple journals and publishers to present the work.

This session will provide an overview of academic publishing protocols, from creation to submission, evaluation to acceptance, and printing to circulation. Topics of consideration will include how to submit manuscripts, the process of peer review, the role of the editor, purpose of the editorial board, acceptance or rejection, editing and rewriting, typesetting and design, proofing and layout, and final publication and dissemination. While there are a number of respected journals in music education, this session will offer perspectives from an experienced editor of a representative juried publication in the United States.

Goals of the presentation include an understanding of music education research and its importance, why academic publishing is relevant, how to navigate submission and peer review protocols, a brief overview of recognized international journals in the field, what happens during the process, tips for success, and the value of disseminating work in this way for the profession. It is hoped that study of this topic will benefit undergraduate and graduate students pursuing research, music teachers in the field, those navigating the tenure and promotion process, others interested in more comprehensive musical pedagogy knowledge, and ultimately why published research is important for music teaching and learning across the globe.

[Abstract:0037]
[Special Interest Groups (SIGs) » Spirituality and Music Education]

## Music of the mountain people

**Bienvenido Batallones Constantino Jr**

*Don mariano marcos memorial state university*

In the Northern Philippines, Ifugao in the Cordillera Administrative Region has an exciting and unique music that reflects their culture including their ancient spiritual practices.

Ifugao music is often interpreted by dances that depict their culture. The music of Ifugao can be classified into instrumental and vocal. The musical instruments, just like the musical instruments of Palawan, remain indigenous despite the attempts of the Spaniards to introduce western culture. Gangsa is the most popular musical instrument that accompany vocal or dance performances.

The music of Ifugao is authentic and has no touch of foreign influences but has exciting similarities to other indigenous music around the world. The Ifugaos do not have any idea of how old their music is, but they are certain that it originated from their ancestors. The topographical and archaic terms used in the lyrics of their songs are indicative of the antiquity of their music. The Ifugaos preserved the inherent quality of their music since they were not subjugated by the colonizers.

The aim of this paper is to:

a. Enable individual to widen their understanding of other indigenous music

b. Introduce new materials as an example for their topics in music.

c. Explore cross-cultural experiences

d. Gain new materials for instruction and choral music

e. Discuss similarities and differences among world indigenous music

This paper will presented through lecture, film screening and a quick demonstration of singing available pieces.

This spoken paper could also give an idea to choral enthusiasts for their choral music materials since some choral version of the songs will be likewise given in the venue.

Ifugao music is an exciting raw material in teaching simple folksongs among elementary and high school graders including colleges to conservatory of music in their ethnomusicology specifically understanding world music. The catchy tunes of the Ifugao songs consist of 3, 4 and 5 tone scales which will make the pupil remember the songs easily.

Lastly, this paper could help music educators in general in generating new materials in demo-teaching, introducing new folksongs among students and/or pupils in the classrooms, cross-cultural comparisons of different indigenous groups and world music as well.

[Abstract:0094]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Empowerment through inclusive didactics. A drum and music-making project for young adults, both with and without a refugee background, undertaken together with students of the University of Music and Performing Arts, Vienna

**Beate Hennenberg**

*Department of Music Education Research, Music Didactics, and Elementary Music Education, University of Music and Performing Arts, Vienna, Austria*

An innovative event was presented on the topic of inclusive music making in mixed ability groups. The starting point of this was the mission statement of the Institute for Music Educational Research, Music Didactics and Elementary Making of the mdw: the focus of teaching and research activities is the work with students, who later initiate processes of music learning in schools, music schools and other professional areas. As Paul Mecheril stated, " there is no culture-free standpoint and no culture-free action" in skill-mixed groups (Mecheril 2004, 24).

Together with students and young adults, both with and without a refugee background, drumming lessons were conducted with two groups of 20 pupils. The majority of young adults were aged between 15 and 28 years old, were bi- or multicultural, and some had learning difficulties. We were interested in whether, and to what extent, the access to active musicians changed the didactics among the learners. Subsidiary considerations included how learners could be made to visibly demonstrate their strengths. How could the offers provided be implemented to counter social exclusion mechanisms? How could different initial situations and needs be taken into account? Methods of analysis included participant observation, literature research, video analysis, research diaries and expert discussions. Topics such as individualization, competency orientation, orientation towards life, equal opportunities, diversity, self-determination and diversity of learning arrangements were essential for our project.

According to Georg Feuser (1998), music-educational work means always working towards a degree of independence, taking advantage of freedom of judgement and decision-making, taking responsibility for striving for biographical and development-oriented individualization, orienting itself to the strengths of the participants and using the common experience as a democratic moment. The participants viewed the joint making of music as the basis and means of forming relationships, as a reflection of social structures, as the construction of social realities, as an aesthetic means of design, and even as an intermediary of creative expressions of others (Keusch, Schuster 2012, 83). The weekly musical units were about working with all the senses. Open and closed improvisations were the themes, in addition to call and response and the superimposition of samba rhythms.

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[Abstract:0096]
[Commissions » Research]

## Bringing global transcultural foundation to the 21st century music education

**Natasha Marin**

*Thornton School of Music, University of Southern California, Los Angeles, USA*

In this presentation, I focus on a global approach to music, based on the work of Schippers (2009), and from an interdisciplinary perspective. A global approach positions music of Homo sapiens between the music of other species and a posthuman integration of human and computer capabilities. It considers music of all human cultures as equally important manifestation of our common behavioral trait and focuses on the underlying foundations from which all music stems.

The aim of this presentation is, therefore, to discuss a global perspective of music, based on research from diverse fields. I conducted a comprehensive literature review on different aspects of human musicality and music cultures, in fields such as music psychology, musicology, ethnomusicology, and music education, among others. The review of literature confirmed that music is first and foremost a cultural trait that all humans share. Despite many different manifestations, all musics are based on the physical properties of sound waves processed by our hearing and perceptual mechanisms. Humans from all times have used their singing voices and acoustic instruments to create music. As humans moved into a digital age, they have expanded into digitally designed sounds that are unavailable in nature. In today's world of YouTube and instant digital downloads, music has already crossed all geographical and cultural boundaries for the consumers around the globe, and exists as a common global cultural capital of Homo sapiens.

Through this research I suggest that different local theoretical and performance practice traditions will continue to be preserved and taught around the world. Yet, I also argue that music is among the best-suited disciplines to instill our common global identity of a species at the brink of interplanetary colonization projected to start in this century. Music education has an important role in this process. The 21st century seems to be the time to bring a global transcultural foundation to these individual traditions, which will first position human music as a unifying cultural trait and emphasize cross-cultural features, before continuing into established systems of theoretical, vocal or instrumental teaching.

In conclusion, positioning music education of any genre or tradition as part of a field unifying us as one global race allows us to consider all musical traditions as equally valuable contributions to human culture, and their diversity as a testament to our ingenuity.

[Abstract:0118]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Musical Viva – Inter-generational Encounters 2003-2018

**Sigalit Shalev**

*Israel*

What hasn't been said about teenagers? That they are stuck in their cellphones; that they are unwilling to contribute to the community, that they are indifferent…

My experience reveals a totally different reality: Teenagers willing to give and spend their free time contributing their talent and energy for the benefit of kindergarten children in their community.

And kindergarten kids who look up to these youth with endless admiration, ready to absorb every sound and every facial expression.

This is the magical secret of Musica Viva – an inter-generational, community oriented program.

[Abstract:0145]
[Commissions » Community Music Activity (CMA)]

## Parental Music Engagement with Young Children among Orthodox Haredi Jews in Israel

**Idit Sulkin[1], Warren Brodsky[2]**

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*[2]Department of the Arts, Music Science Lab, Ben-Gurion University of the Negev, Beer-Sheva Israel*

BACKGROUND: Parents and caregivers are in a unique position of having the first opportunities to observe music development and interact musically with their children. Previous studies have shown that parents believe their use of music with their young children may achieve developmental value helping them accelerate their children's' emotional, sensorimotor, and cognitive development, as well as pass along cultural traditions, and encourage social bonding. Fundamentally, music engagement can promote young children's self-regulation, language acquisition, and of course music achievement. While it seems that such conceptions relate mainly to research efforts conducted with parents of secular-based Western industrialized societies, we question if such parental believes and engagement also exist in other societies outside of liberal-minded cultural traditions? Namely, do parents and caregivers in the Haredi orthodox community engage in music activity during their everyday care of their infants and toddlers, and if so, does musical exchange widen their relationship?

AIMS: The present study examined the musical behaviors and interactions of parents with their young children among Haredi orthodox Jews in Israel. Haredi orthodox Jews are considered as a separate cultural group than secular Western liberal-minded Israelis; they live in distinct separate communities, according to strict beliefs in religious commandments that dictate specific habits.

METHOD: The on-going study will recruit a final representative sample of 100 parents of children aged 0-5. Each will have completed the Hebrew validated version of the Children's Music Behavior Inventory (CMBI).

RESULTS: This far, our preliminary findings seem to indicate that Haredi orthodox parents in Israel utilize many musical activities with their young children, and some share similar attitudes and beliefs about the benefits of using music with their children as do parents from other more liberal-minded groups in Israeli society.

CONCLUSIONS: Music use of parents with their young children may be considered as a human common denominator that unites people from different cultures, religions, and beliefs. The similarities that seem to surface thus far in the on-going current study may imply and reveal the natural evolutionary origins of music that parent use as a platform to support young children's development.

[Abstract:0163]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Discussion on the possibility of employing *Figure Notes* on the school music of Japan

**Megumi Sakai**

*Department of Education, Meisei University, Tokyo, Japan*

*Figure Notes* (FN), a type of musical score made from the combination of colors and figures, was developed in Finland in 1996 mainly for people with dyslexia. The author has been making efforts for the prevalence of FN with a thought that it is not only helpful for students with dyslexia but also useful for a universal design of the music class. However, at the moment, school principals are not supportive. The reasons seem to be: (i) That educators not specialized in music tend to recognize as if one's literacy on staff notation would prove his/her music capability; and (ii) That even the opinions of music specialists vary with regard to the significance and achievement of "learning of staff notation" in compulsory education.

The purpose of this research is to clarify the characteristics of FN as a tool for music learning in comparison with that of staff notation, and accordingly highlight the challenges of using it in ordinary classes.

The author has closely examined how discussions have been con-

ducted over the significance of the training for reading a music score in compulsory education and over the relationships between reading music and playing music. Also, the author has identified similarities and differences between FN and the other types of simplified notation system that have been attempted, particularly focusing on their competency as a universal design, in other words, their comprehensibility in learning music from the viewpoint of a student.

Japanese music educators place importance on a method where students read music by matching notes with their pitch names (do re mi…) and the pitch relationship between them as well as acquiring the ability to image a melody from a music score. Meanwhile, many school teachers have reported that they should be satisfied when students have learned to identify the pitch name from a corresponding note. FN, a tool marking affinity for the latter stance, has been revealed to enjoy a higher chance of shifting to staff notation rather than the other types of simplified notation, and also to have a potential to develop into a tablature notation for various musical instruments.

FN will work as a tool for quite a few students, with or without dyslexia, to learn music more easily. Most students would be able to shift to staff notation only if they get motivated.

**[Abstract:0165]**
**[Commissions » Early Childhood Music Education (ECME)]**

## "Stage situation" in early childhood: introductory activities for piano performances with audience (in worshops for children aged 3 to 5)

**Silvia Villalba**

*Facultad de Artes, Diseño y Ciencias de la Cultura, Universidad Nacional del Nordeste, Argentina*

Theoretical and Pedagogical framework, Objectives and Experience Approach:

Since 2012, I have conducted in Resistencia (Argentina) Music-Workshops orientated towards piano-learning for young learners. One of the key milestones of these workshops is the student's familiarization with the audience in their performances.

Several research studies confirm that anxiety or fright appears from the age of 3, but it is less perceptible when children were familiarized with the situations (Boucher & Ryan 2010; Ureña, 2004; Leblanc, 1997; Simons, 1979). Thus, students will have positive experiences if teachers can offer useful tools for their live performances (Ramos, 2013; Mak, 2010).

In this background, the aims of this report are to:

1. Encourage the children to enjoy music in "scene situation";

2. Strengthen their "self-esteem";

3. Reduce the risk of developing negative "stage fright" in live performances.

METHODOLOGY:

The workshops took place over two sessions per week, 30 to 45 minutes each, with children grouped by age. Also the children regularly they shared their achievements in recitals for their families and an audience. I tried "to stain" these events with a high degree of familiarity, including strategies in rehearsals at the concert hall (piano practice, breathing, greetings, etc.). Also, during the recital, I recreated class situations such as:

1. Seating the students on the same rug that they usually used - next to the piano.

2. Suggesting the children wear the costumes of their favorite characters.

3. Introduce a program with guest musicians and various expressive activities to children perform, such as:

"Soundscapes Creation": they musicalized images, tales, and orchestral compositions with body language and piano keyboard.

"Sounds exploration": they portrayed cartoons characters using their fingers (walking, running and jumping over the piano keyboard).

"Pentatonic Songs with/without Piano accompaniment": they sing and play my Songs using their five fingers.

"Rhythmic reading": They read music-grams representing works with body language, piano and "cotidiafonos (Akoschky, 1988).

"Soloists or duets of Pianistic Repertoire": They play tunes from methods like Aguirre (2005), Tchokov-Gemiu (2005), Yamaha (1993), Gainza (1986), Thompson (1955), Wais (1954), etc.

CONCLUSIONS:

One of the main objectives of any learning process is how useful is what we have learned for future application, and this experience confirmed it widely. I was a privileged witness of: the struggles to overcome challenges, the creativity development, and the students' joy experienced in live performing. Therefore, I confirmed the efficacy of this approach which can be a contribution for parents and music educators.

[Abstract:0202]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Pre-service Music Educators' Knowledge and Perceptions of Laryngeal Anatomy Experiences: A Comparison of Laboratory and Virtual Settings

**Melissa C Brunkan**

*School of Music and Dance, University of Oregon, Eugene, Oregon, U.S.*

Science-education literature is replete with studies examining how students learn anatomy most effectively and efficiently. Some studies show that students learn best through hands-on learning (Michel-Clark, 2003; Taeger, 2006) while other investigations have concluded students rate both computer and hands-on learning as effective and enjoyable (Youngblut, 2001). No study to date has examined anatomical learning of pre-service music education students. Therefore, the purpose of this investigation was to examine the effectiveness of virtual versus laboratory dissection in learning anatomy of the laryngeal structure for pre-service music educators in a vocal pedagogy course.

University students (N = 30) were given a pretest on laryngeal physiology and anatomy. Thereafter, the first group (n = 15) attended five, one-hour sessions of laryngeal dissection in a cadaver lab. The second group (n = 15) attended five, one-hour sessions in a computer lab equipped with Physiology and Anatomy Revealed, version 3.0 (McGraw Hill), a computer software program designed to simulate the dissection experience. Two days after finishing the laboratory or virtual dissection experience, each group was given a posttest. Perceptions were also gathered through a short questionnaire following the posttest.

Results indicated that student knowledge and perceptions varied widely. All participants showed improved scores from pretest to posttest measures, however, scores were not significantly different between groups. Results are discussed in terms of feasibility of such a learning mode and importance of dissection experiences in understanding human anatomy as well impact on future music educators' teaching practice.

[Abstract:0208]
[Special Interest Groups (SIGs) » Assessment, Measurement, and Evaluation]

## Assessing the Psychometric Properties of a Music Performance Metacognitive Awareness Inventory Scale

**Peter Hamlin**

*Department of Music, Gonzaga University, Spokane, Washington*

A successful musician "requires considerable metacognitive skills in order to be able to recognize the nature and requirements of a particular task" (Hallam, 2001b, p. 28). There are several definitions of metacognition such as "cognition about cognition" and "knowing about knowing." Flavell first used the word "metacognition" in 1976 when he stated, "Metacognition refers to one's knowledge concerning one's own cognitive processes or anything related to them, e.g., the learning-relevant properties of information or data" (p. 232).

Wang, Haertel, and Walberg (1993) conducted research over a fifty-year period involving the study of twenty factors likely to affect students' academic abilities. Their findings show a reasonable consensus of the most significant influences on learning. At the top of their list was "metacognitive processes." They observe that "a student's metacognitive processes – that is, a student's capacity to plan, monitor, and, if necessary, re-plan learning strategies – had the most powerful effect on his or her learning" (p. 78).

Researchers have noted challenges in assessing metacognition. For example, metacognition is not directly observable. In addition, metacognition is a complex construct, involving cognitive knowledge and cognitive regulation. Furthermore, there are multiple types of cognitive knowledge (declarative, procedural, conditional) and cognitive regulation (planning, monitoring or regulating, and evaluating). Metacognition also involves affective and motivational states, including concepts such as effortful and inhibitory control.

The purpose of this presentation is to discuss the difficulties in assessing metacognition and to present a new scale to measure metacognition in a music performance context. To collect data, a survey was administered to students enrolled in applied lessons and music ensembles at three universities in the Pacific Northwest. Reliability and validity was investigated within the factor analysis and structural equation modeling frameworks. Analysis of the data supports the validity and reliability of the metacognitive scale for use with collegiate musicians. This study may aid educators by adding to the overall scholarly knowledge of metacognition. The development of this scale for use in music specific contexts may also aid researchers in their work to further investigate the construct of metacognition.

[Abstract:0209]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Path Analysis Examining Self-Efficacy, Motivation, Setting Goals, and Metacognition

**Peter Hamlin**

*Department of Music, Gonzaga University, Spokane, Washington*

A successful musician "requires considerable metacognitive skills in order to be able to recognize the nature and requirements of a particular task" (Hallam, 2001b, p. 28). Experts across education fields have come to consensus that metacognitive skills are extremely important to learning. Therefore, it is essential to understand the variables that influence its development. Self-efficacy, motivation, and setting goals have all been demonstrated to impact the metacognitive capabilities displayed by students. However, research in music education has not yet unified all of these variables into a single model that investigates the impact of self-efficacy, motivation, and setting goals on the metacognition of high school and collegiate musicians. That is the primary purpose of this research.

To answer the research questions, a survey of high school and college musicians from four public high schools and one university in the Pacific Northwest United States was conducted. The measure used in this study was a survey aimed to assess responses to self-efficacy beliefs, motivation variables, setting goals, and metacognition. Demographic and previous experience data were also obtained which included age, gender, primary instrument, number of years playing their primary instrument, and number of years studying privately on their primary instrument.

Structural equation modeling was used to investigate the impact of self-efficacy, motivation, and setting goals on metacognition. Results indicate that setting goals had the largest positive direct effect upon metacognition. Students' self-efficacy, motivation, and metacognitive skills are correlated with the establishment of goals. Schunk (2001) states that effective goals should be specific, proximal, and appropriately challenging. Effective goal setting involves forming long-term goals followed by more specific and attainable short-term goals. Progress toward those goals is continually evaluated and strategies adjusted to continue learning. After these goals are met, new goals are established. This process heightens motivation by encouraging positive self-efficacy and helps students attribute progress to stable factors within their control.

[Abstract:0215]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Quantifying the extent of Noh learning's influence on children in terms of musical acuity development, body, and mind — an examination using psychological questionnaires and the conduct of physiological analyses of singing voices

**Nishiki Tamura**

*Tokyo University and Graduate Shool of Social Welfare*

In new government course guidelines, learning Japanese traditional singing voices, words, and physicality has become important through the learning of Japanese traditional songs.

However, for teachers, mastering the vocalization and breathing methods involved in singing, is more difficult than mastering the instruments used in instruction, and it is hard to say that it is popular in music classes.

Besides the opportunity of involving a school teacher teaching Japanese traditional music directly, there is the opportunity of inviting a guest teacher to the school to conduct classes. This leads to the continuing learning of a child, with little ending up as one-time learning.

The author:

1) created a Noh Study Program

2) taught the program content to local children affected by a major natural disaster, and

3) verified how the children's behaviors and modifications in those behaviors through lesson observation.

Utai, the flow of the "Shundo Style," has been transmitted to Onuki District in Osaki City of Miyagi Prefecture. The Noh Study Program is targeted at Noh in this region. The author collaborated with traditionalists from local preservation societies and Noh players and teachers to create the Noh Study Program. Lessons based on the program were practiced in 2014, 2015 and 2016.

The research methodology comprises the following: 1) studying the prosocial changes in psychosocial development throughout the Noh Study Program in rural areas affected by a major natural disaster; 2) the quality of children's singing voices in the classroom; and 3) examining the association of the variables that were significantly changed.

First, multiple psychological questionnaire surveys were administered to 58 children from rural areas. Second, the singing voices of 21 selected children were analyzed using physiological methods.

The results indicated that the scores of prosocial behavior and attachment to one's local region improved significantly. In addition, the integral values of the singing formant in the second assessment increased significantly when compared with those in the first assessment. The findings were discussed in the context of the educational effects of Noh learning on the children.

[Abstract:0216]
[Commissions » Policy: Culture, Education and Media]

## A multidimensional evaluation of two artistic events for promoting autonomous music dedicated to young people

**Nelida Nedelcut**[1], **Amalia Cristina Nedelcut**[2]

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Marketing and artistic management are topics that are increasingly discussed within the institutions that provide cultural activities at a national and a regional level. Artistic events, considered of major importance in the constitution of musical education, require professional coordination in order to make the organization more effective. Through the efforts of the specialists involved in these types of activities, has risen the need of professionalizing the organizational structures, promoting and mediating artistic events, to cope with the diversification of artistic offerings and ever more pressing social and economic changes.

This paper is intended to achieve a multidimensional evaluation of two music festivals – "Cluj Modern" and "Trio Transilvan" – which promote Romanian music through different genres (cultivated music and traditional folk music) in Cluj county, reaching relevant population categories (attendees, specialists, organizers, sponsors) and a multifactorial diagnosis of the management and marketing concerning the two events.

Data was collected and analysed through a mix of qualitative and quantitative techniques - data collection by questionnaire and semi-structured interview, and analysis methods was qualitative, interpretation of information gathered through interview and quantitative analysis of data collected with the SPSS software. The qualitative-quantitative mix allowed for the investigation of meaningful and motivational levels as well as collecting data on the perspective of the audience and its features.

The usefulness of the work was derived from the need to have a complex and detailed feedback from participants in the events, to have a set of measurable information on the evaluation of events, with strengths and weaknesses, with possible ways of improvement, issues of utmost importance in establishing the marketing mix of the two festivals.

The extremely high professional level of the two events (as reported by audience members) as well as the constraints arising from underfunding these artistic events will render possible the professionalization of the field of cultural management by calling upon specialists in fundraising, cultural marketing and entrepreneurial management.

The results obtained from the survey conducted on the two festivals that promote Romanian music are expected to lead toward an evolution in their organizational decisions in the future, namely multidirectional approaches of the stakeholders with respect to:

- allocating funds for promotion;
- a better promotion orientation, due to the improved knowledge on the socio-demographic characteristics, musical preferences and information of the audience;
- coverage of events in wider geographic areas and through various channels (radio, online media, social networks)
- organizing events in non-conventional spaces;
- approaching a repertoire with addressability to a more diverse audience.

[Abstract:0231]
[Commissions » Community Music Activity (CMA)]

## Music and the environment: lessons from six years of partnerships and projects in the Brazilian Pantanal

**Ethan Andrew Shirley, Alexander James Carney, Christopher Stanton Hannaford, Gregory James Ewing**

*Juara Foundation*

In 2012, we initiated a series of music projects in the world's largest inland wetland, the Pantanal. The Pantanal is recognized internationally for its biodiversity by the UN as a Biosphere Reserve, a World Heritage Site, and a Ramsar Site; it is a region of interest and priority for environmental conservation. Traditional communities of cattle ranchers and fishermen dot the wetland, and these communities have historically had little access to education and other infrastructure. Nearby cities serve as cultural hubs, where people from more remote areas go for school, healthcare, and events. The people living in rural communities and in cities nearby are recognized as important stakeholders and environmental stewards of the Pantanal. We sought to empower these people and thereby strengthen the environmental and cultural conservation in the region by providing music education.

The music programs we provide vary widely in form and in scope, and highlight the importance of social empowerment in modern community-based conservation of nature. Specifically, we identify three distinct effects that music education programs can contribute in conservation priority regions: (1) empowerment of disenfranchised or unrepresented people; (2) diversity of ideas and knowledge; and (3) strengthening of environmental attitudes and values.

Our first program aimed to work with at-risk youth at an orphanage and juvenile center. This program eventually evolved into a broader effort to provide music education opportunities to the city of Poconé, Brazil, which is a small and relatively impoverished community, and where such opportunities previously were lacking. These programs were primarily aimed at empowerment of disenfranchised people.

A second project connects individual musicians in Brazil to foreign teachers over the Internet, and in person with traveling volunteers. This forwards diversity of knowledge and ideas both in the Brazilian and foreign musicians, involving a number of Brazilian and foreign communities to bridge cultural gaps. A final program involves nature and conservation of the Pantanal in learning of music. This program unites music and nature in a way that builds musical abilities in tandem with environmental attitudes. Collectively, these programs demonstrate the wide array of manners in which music education can be used to further sustainable development of regions of conservation interest, where underprivileged and underrepresented groups live in conflict and in concert with nature.

[Abstract:0241]
[Special Interest Groups (SIGs) » Assessment, Measurement, and Evaluation]

## The Influence of Teacher Professional Development on Elementary School Students' Music Appreciation Ability

**Xiaoke Yin**

*Beijing Normal University, China*

In China, foundational music education has long been neglected due to the influence of an examination-oriented concept. Music teachers' professional development progresses slowly, which greatly influences students' music academic development. To learn what factors in the teachers' professional development influence students, and look for a targeted improvement project, I tested the music appreciation ability of 803 fourth grade students in elementary school and surveyed 72 primary school music teachers. In the study, SES was controlled and the linear regression model was used for calculation.

It was found that teachers that take part in provincial, prefecture-level, school district level training have a significant impact on students' appreciation music ability. Teachers rarely received national training, and the influence of teachers' national training on students' music appreciation ability did not reach a significant level ($p > 0.05$). Teachers received more school-level training, but the influence of teachers' school-level training on students' music appreciation ability also did not reach a significant level ($p > 0.05$). Teaching and observation, listening to peer reports or outside the school reports, preparing the school collective lessons are the three teaching and research activity that teachers often participate in. Teachers' participation in teaching and observation, listening to peers or experts' reports have a significant positive impact on students' music appreciation ability.

Therefore, I suggest that education institutions should provide more high-level training opportunities for music teachers, and strengthen music teachers' local cooperation, to form a top-down music education community, so as to better promote the development of music teachers' specialization and students' music accomplishments.

[Abstract:0244]
[Special Interest Groups (SIGs) » Assessment, Measurement, and Evaluation]

## Inferiority Complex for Singing and Voice Changing of Japanese Junior High School Students: Focusing on Gender Differences toward the "Onchi" Consciousness

**Chihiro Obata**

*Miyagi University of Education*

The purpose of this study is to clarify gender differences in "onchi" (Japanese term for poor pitch singing) consciousness in Japanese junior high school students and their relationship with vocalization including voice changing. "Onchi" is a slang word, but most Japanese people tend to describe someone singing out of tune with the comprehensive term "onchi". In a questionnaire survey for the students of an elementary school teacher-training university, 45% of the students answered that they were "very onchi" or "a little onchi" (Obata 2016). Furthermore, the rate of students who began to aware that they were "onchi" in their "Junior high school days" was highest. Junior high schools in Japan hold singing activities such as school chorus contests actively. However, in a questionnaire survey about the song for all the 318 students of a Japanese public junior high school conducted by the author in 2016, 47.8% of the students answered that they were "very onchi" or "a little onchi" (Obata 2017). In this study, the author analyzed the result of the above investigation with a central focus on gender differences. The result revealed that 47.8% and 52.7% of the girl and boy students answered that they were "very onchi" or "a little onchi", respectively, and significant differences were seen between the boy and girl groups ($\chi^2 = 15.22$, $df = 3$, $p < .001$). For the students who answered "I don't know whether I vocalize in a wrong way or not", 33.3% and 63.2% of the girl and boy students answered that they were "very onchi" or "a little onchi", respectively, and significant differences were seen between the boy and girl groups ($\chi^2 = 42.19$, $df=3, p < .001$). Furthermore, comparison between "My voice hasn't changed yet" and "My voice is changing now" of the boy students revealed that the rate of students' "onchi" consciousness was lower in "My voice is changing now" ($\chi^2 = 12.71$, $df = 3$, $p < .01$). Although music teachers of junior high schools in Japan tend to understand that the "onchi" consciousness of boys is caused by their voice changing, the idea has been overturned by the above result. The results suggest that instruction of singing in junior high schools should focus not only on the expressed singing voice but also on the recognition of voice by students themselves.

[Abstract:0256]
[Commissions » Community Music Activity (CMA)]

## KPop: Music and Motivation in a Young Dancers Group of the Southern Brazil

**Rosane Cardoso De Araujo[1], Margaret Amaral De Andrade[2], Carina Cardoso De Araujo[3]**

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Theoretical BACKGROUND: KPop (Korean Pop Music) is a music style that has been widespread among young people, teenagers and children worldwide. According to Kim (2012) KPop is a commercial cultural production legacy of colonialism, neocolonialism, and (late) capitalist development of South Korea's history. In Brazil, in the city of Curitiba (Southern Brazil), many groups of young people who enjoy KPop come together to practice choreography and songs (covers). Even with difficulty in understanding the songs, which are in the original Korean language, young Brazilian people have great motivation for this practice that is carried out with great engagement. Our analysis for this practice is based on the Csikszentmihalyi (1999) studies on Flow Theory. Flow occurs when the person is totally immersed in the performance of an activity that provides a challenge reaching the threshold of his capability of control.

AIM: Our objective was to verify components of the flow in the musical and choreographic practice of a group of young people from Southern Brazil practicing KPop.

METHODOLOGY: The method used was the Case Study with a group of 40 persons who practiced KPop weekly for more than 5 years. Data was collected thorough observation and interviews.

RESULTS: The results indicated that: strong motivation is one of the components that keep the group together and active; visual elements of KPop music, such as clothing and video clips are very attractive among young people; choreography is challenging and the group strives to learn the movements. In this learning, elements such as clear goals, challenge, engagement and the "losing track of time" are present in the practice of group members and can generating the flow state.

Conclusions/Implications for Music Education: Components such as strong concentration, intrinsic motivation and emotion indicate that the group participant's of KPop cover can experience flow during theirs practices. In addition, admiration for the KPop groups, which are formed by very young singers, the interest in oriental pop culture (such as the characteristic clothes, the ways of dancing and singing) are indicative of a process of identity formation of the members of the Brazilian groups that perform KPop covers. These identity processes, in turn, have a strong motivational component. Finally, we point out that for the musical educator, the observation of pop music phenomena and its consequences for the motivation of musical practices is always a relevant theme for the process of approach with the teenagers and younger culture.

[Abstract:0261]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Director Perceptions on the Missing Secondary School Chorister: Why Do Students Drop Choir?

**Chris M. Marple**

*University of Iowa, United States*

Throughout secondary schools in the United States, singers often withdraw from choir.

Extant research on this topic provides a substantial list of justifications of choral ensemble drop out from the student perspective, however research is limited regarding teacher perceptions of marginalized students who feel that they do not wish to continue participation in choir ensembles (Allsup & Shieh, 2012). Choir directors cannot anticipate every possible rationale that students offer for withdrawing from their program. The purpose of this investigation is to address the question What are the perceptions of secondary school choir directors regarding students withdrawing from their choral ensemble?

Participants (N = 5) were practicing and licensed choral music educators from four countries: Kuwait, South Korea, Switzerland, and the United States. I selected the participants through purposive sampling to participate in this study. Each participant completed an authordeveloped, semi-structured interview protocol based from extant research in teacher perception and motivation (Hawkinson, 2015; Ng & Hartwig, 2011; Sichivitsa, 2007). I conducted the interviews, either in person or using Skype for Business online video conference software, aimed to investigate director perceptions related to student dropout from choral ensembles. I consulted a panel of qualitative research faculty as well as music education faculty and graduate students and (N= 4) at a large Midwestern university to peer debrief the interview protocol questions for clarity and bias.

Choir directors' perceptions of attrition in their program may provide an opportunity for the prevention of nonparticipatory singers (Ng & Hartwig, 2011). By examining the perceptions of student dropout rates from choral directors in multiple countries, it may be possible to find emerging themes that could be applied to secondary programs to curb international attrition rates in Choir. The theme of Academic Scheduling was revealed after analysis of the data. This theme was supported by two categories which may help to reduce attrition in secondary choral programs and calls attention to the need to address known scheduling conflicts as soon as possible in order to keep choristers in the classroom.

[Abstract:0269]
[Commissions » Research]

## A Vision to Teach Melody, Rhythm and Musical Performance by the Voices of the Salesman "in the Egyptian Environment"

**Ali Amer**

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Music and its performance are the top philosophy of many subjects, concepts and practices that are sometimes not seen with a clear eye. Many of these practices do not draw attention to their importance and interaction in human life, which derives from the development of many different sciences.

Music education is a soft science that always needs new ways to teach musical elements especially to the beginner. The most persuasive methods for the learner are those related to their surrounding environment, such as voices of salesmen advertising their merchandise in the Egyptian environment.

The Egyptian environment is full of many different sounds due to its ideological nature, such as voices of salesmen that vary in musical elements, such as melody, rhythm and performance. From this angle, the study aimed to devise a new method of teaching through the Egyptian environment, focusing on the diversity of voices of salesmen to analyze the musical elements of melody, rhythm and performance, as well as the extent of the benefit of this reflection to the music student.

Through the application of an analytical and experimental method tested on music education students at the Department of Music Education at Ain Shams University, the results reached several conclusions; the most important were the student's ability to understand the vocabulary of melody, rhythm and performance better through the suggested vision of teaching, and even interact with many melodies and rhythms in performance through musical compositions. Among the most important conclusions of this study is the interaction of the student within the Egyptian environment and the increased desire of the student to learn and pay attention to musical performance in terms of dynamic influences, and the wide imagination that is reflected in the study of music, linking it to many vocabularies in its practices.

[Abstract:0273]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Active learning and teaching methodologies in music teacher's training

**Ivet Farrés, Miquel Alsina**

*University of Girona, Girona, Spain*

In a school context, processes of change and transformation are constantly evolving. Under the paradigm of "teaching for learning", the university applies a change of didactic paradigm, which implements new perspectives, and rethinks education from active methodologies where the student takes a leading role in the learning process.

Related to that, the Faculty of Education and Psychology at the University of Girona (Catalonia) encourages initiative, a critical mind and love for learning. It also looks for a methodological connection between the university and the school to acquire knowledge and apply it to reality.

This approach pursues the following AIMS: (1) communicative, cooperative and collaborative work; (2) creativity and initiative to figure out and solve some proposed didactic situations and the musical challenges; (3) control of the emotions and reflection, which emerge from all the projects; (4) the musical competence of the teachers and their pedagogical ability to invigorate the classroom and the school.

It is necessary for teachers to acquire professional skills essential to being competent in their jobs. For this reason, our students carry out different internships in schools to develop their potential as teachers. Introducing the PBL methodology has had the purpose to facilitate the connection between the academic world and the practical reality, with the clear aim of improving labour competencies. Also, role-playing games simulating real learning situations and different responsibilities of the teacher at school has had the same objective. A third methodology applied is Gamification, which is used to enhance musical learning through a completely new approach. Finally, through the Flipped classroom, students use videos as training resources.

The most significant results of this practice refer to student's self-regulation of the learning needs and processes. There is also a remarkable increase of participation in every single classroom task. Teachers also improve their self-evaluation and the reflection on their own practice. Finally, the link between research and teaching becomes more significant if transformational methodologies are more flexible and adaptive.

Our hypothesis stated that future music teachers will mostly reproduce the practices they have observed, performed and understood before setting up in a professional domain. Pre-service training activities for future teachers are divided between faculty lessons and practice in schools. University students highly value coherence and enhancement between both training contexts. At the same time, schools that welcome our students are willing to receive proposals from the practitioners to improve the procedures developed in all children's classrooms.

[Abstract:0274]
[Commissions » Research]

## Innovations for Arab Music Rhythms on Piano

**Ali Amer**

*Music Education Departement, Ain shams University, Cairo, Egypt.*

The motivation to improve musical education and piano performance requires the adaptation and development of the use of musical elements in light of different visions appropriate to community culture and rapid learning. Most motivating is the identification of musical elements to reach the best results.

Rhythm in piano performance by the music education student is one of the most difficult elements, requiring particular skills to control the performance of piano techniques.

Arabic music rhythm is one of the most influential musical elements, both in its nature in the formation of many and various forms such as rhythmic templates in 4/4 meter (Balady, Al-Seady, Al-Zafa) and rhythmic templates in 2/4 meter (Al-Maksoum, Al-Ayouby) or psychological accumulations for community members, Arabic music rhythms that have entered into consciousness as a result of repeated listening.

This study is based on innovations to improve rhythm skills in piano performance, and in particular to gain skills in Arabic music rhythms. These innovations were based on the most famous of Arabic music rhythms heard in Egyptian society. The formulation of the idea of these innovation exercises came through some techniques of the training, such as exercises for Hanon and Longo and scales, as well as innovative melodies on those rhythms.

Using an experimental approach, tested with a group of students in second grade of the Music Education department at Ain Shams University, these exercises and innovations were implemented during an experimental period (semester) through the teaching of piano performance methods. The study achieved its goal of improving rhythm skills in piano performance and Arabic music rhythms on piano. One of the most important conclusions of this study is the high desire of the music education student in the process of learning these performance skills as a result of the influences of the Arabic music rhythms (identity music). It was recommended that these exercises and innovations be included in curriculum of the piano for second grade students.

[Abstract:0279]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## "In the Vibe:" Musical Interactions and Perceptions of Children in an Urban School Environment

**Melissa J Eick**

*Frost School of Music, University of Miami, Florida, USA*

*""On children: "They are not 'human becomings' but are 'human beings' with culture of their own…they are active agents in their own lives" (Ansell, 2005, 22).""*

*""I feel like I got impact… off of music… [I feel] in the vibe." (Paris, 5th grader) ""*

Purpose: Studying the musical behaviors of children has typically been limited to the viewpoint of the researcher and research-based theories of cognitive development. Is there a more child-centered approach? Are there questions we can ask that allow access to their musical worlds? What might we find out?

This study explored the musical lives and perceptions of four students who participated in an afterschool music program. The study aimed to answer these three questions: 1) What are the definitions and parameters of music (genres/styles; participation; etc.) as perceived and expressed by these students? 2) What are the students' perceptions of their musical selves? 3) What are the functions/uses of music as perceived and expressed by these students?

Foundational Studies: The study expounded upon the findings of Moorhead and Pond (1941), Campbell (2010), and Ilari and Young (2016). Their child-centered ideology complements and encouraged further scholarly investigation into the musical lives of children. These progressive researchers were inspired by Rousseau (1899) and Froebel (1899), who continue to provide relevant philosophical foundations for inquiry today. Their forward ideas concerning the education of children shifted focus from the teacher/adult to the child/student. This study followed this same path of child-centered exploration into the musical minds of children.

Methodology: In order to continue with a qualitative, child-centered foundation for this study, the methodology revolved around none other than the children. Their environment, their overall appearance and personality essence, their backgrounds, their ideas, and their words were observed and recorded through personal interactions and interviews with me. Informal observations were conducted by me as a participant observer/teacher.

Results: Many interesting themes emerged from the interviews with these four featured students. Three areas were worth further exploration. The first topic of significance concerned the spectrum of the students' feelings concerning participatory versus presentational modes of music experience. Another impression relates to the use of musical experiences as a coping tool for social and emotional issues. Lastly, the ways in which students perceived music as a personal, creative outlet formed another salient theme.

[Abstract:0291]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Self-assessment, qualification by dialogue and e-Portfolio: three key elements for a formative and shared evaluation

**Ma Fernanda Viñas**

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The application of formative assessment systems for the teaching-learning processes carried out in university classrooms currently represent a commitment by the teaching staff and are a key element for achieving solid and effective education, especially in models focused on the development of competences. This report analyzed the formative and shared evaluation experience carried out from 2014 to 2017 at the University of Barcelona with three groups of students in their third year of study for the Early Childhood Teaching Degree who had taken the yearly Music Didactics course. The main characteristics of this evaluation system are summarized as a process based on self-assessment by the students through the application of rubrics, qualification by dialogue and the preparation of an e-Portfolio as evidence of the learning process as reported by the students themselves. The purpose of this research was to know what impact this evaluation system had on the student teachers and to determine what were the advantages, disadvantages and academic results generated by its implementation in student learning.

In accordance with the characteristics of the survey research design, the data was collected from structured and semi-structured questionnaires. Based on analysis of the information gathered, the results highlighted that the active role of the students through self-evaluation was very positive since it constituted a regulation system that allowed each student to become aware of their own strengths and weaknesses. In addition, and as an outcome, these results offered the teaching staff new alternatives for the evaluation of other musical subjects that are taught in the Degree path and prompted them to continue implementing new criteria and assessment tools that contribute towards the students maintaining a participative role in the evaluation of their own learning process.

[Abstract:0292]
[Commissions » Music in Special Education: Music Therapy, Music Medicine]

## Contemporary Aesthetics as motivation for an initial "Musical Language" course (1st year of the Specialist in Image, Sound and Multimedia & Bachelor of Combined Arts – Universidad Nacional del Nordeste, Argentina)

**Silvia Villalba, Adrián Matto**

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Theoretical and Pedagogical Framework, Objectives and Experience Approach: During the 2016/2017 academic period of the "Musical Language" subject (1st year of the Combined Arts Bachelor & Specialist in Image, Sound and Multimedia, FADyCC - UNNE); we boarded the content on "departing from essential elements of musical composition; on which, the content of the historical music legacy and new tools for the development of the current sounds are merged" (Peñaherrera, 2010, p.29).

The initiation into knowledge of musical structural elements (rhythms, melodic designs, textures, etc.), was influenced by a complete sense of the concept of Contemporary Aesthetics. It implied that the philosophical discourse around a "work of art" includes aspects about its creation and value (Porto, 2013). Thus, during the teaching-learning process to introduce students to creative experiences of musical expression, we proposed to make accessible the philosophical and spiritual sense of music in a direct, active and collective manner (Reimer, 1989).

Methodology : Since this class was a "beginners" course, we approached with the advantage of the pedagogical contributions from local and international authors such as: Schaffer (2008), Espinosa (2006), Frega (2000), Chion (1999), Aguilar (1997), Hemsy de Gainza (1997), Self (1991), Thompson (1982), Saitta (1978), Denis (1975), Paynter (1972), Demand (1972), etc. The theoretical and practical classes combined explanatory moments with interactive exercises and creative experiences that connected the concepts with "making music" (during or after classroom-times). Some of the utilized activities were:

- Guided listening and analyzing of work representing different time frames, styles and vanguards.

- The elaboration of images and soundscapes, departing from the exploration of action over sounds from the surrounds, utilizing "mediators" such as Literature, Visual Art, etc. (Valcarcel, 2011).

- The interpretation and creation of music-scores with codes or non-traditional graphic representations (i.e. Sonograms, Pictograms, Analogical Scores, etc.).

- The creation or improvisation from sound sources or the editing of sounds (i.e. reversing, remixing, reconstructing, etc.).

Conclusions : An initial survey to students resulted in the following: 45% of them preferred listening Rock Music over other styles, and had never heard compositions of contemporary classical music. However, after experiencing this class, the students were able to recognize compositions from different periods and vanguards. They were also able to position themselves with a reflective opinion related to listening to music. Finally, they also improved their academic performance, confirming the flexibility of the proposal and its feasibility of application into various educational contexts.

[Abstract:0298]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Research on the Creation of Metadata in Nanyin Digitization

**Teng Teng**

*College of Music and Dance, Quanzhou Normal University*

With the continuous deepening of Nanyin studies, the digitalization of Nanyin resources has become an inevitable trend. How to better establish and improve the digitalization of Nanyin resources (image, text, database, etc.) is a series of problems to be solved. I discuss this issue in section II of the third chapter in my postdoctoral report "Construction of the Nanyin Database". This paper describes the creation of metadata for Nanyin resources including texts, musicians, musical instruments, works, records, audios and videos, oral histories. A series of operational paradigms such as description, management, location and search of resources are explored to achieve a convenient and accurate index of Nanyin resources and the purpose of effective digital management of Nanyin resources. Then the overall Nanyin resource database can be built.

[Abstract:0309]
[Commissions » Research]

## Children's choir in the community

**Megumi Ichikawa**

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The purpose of the research is to investigate the activity situation of the children's choir in the community and to clarify its social functions and roles.

In Japan, children's choirs became popular in the period of high economic growth after World War II. In the 1960s and 1970s, Japan Broadcasting Corporation (NHK) broadcast programs such as "Minna no Uta" and "Merry-Go-Land of Songs" nationwide, and the choir had a regular appearance in alternation, thus the need for competent children's choirs increased.

Since the 1950's, children's chorus became popular in Japan as well as children's choirs - including Vienna Boys' Choir and Children's Choir founded nationwide. In addition, the background that the children's chorus became popular in Japan is because the Children's Choir, including the Vienna Boys' Choir, came to Japan from the 1950's. Research on child utterances was also actively conducted (Iwasaki 1996, 2007, 2008).

The history of the establishment of the Children's Choir in Japan is roughly divided into four. The first one is a choir developed from the club activities of the school, the second one is a choir established as a social education project under the jurisdiction/sponsorship of the prefectural and municipal board of education, the third one is a choir established by broadcasting stations and record companies, and the fourth is a choir established by individual leaders. The purpose and scope of the activity varies according to the choir, but now the number of groups is decreasing due to the declining birth rate. There are also many mergers and closings, thus the actual scale is inevitably reduced.

Therefore, in this research, in order to investigate the actual condition of the children's choir, we conducted participation observation of the exercises of the two choirs working in Tokyo, an interview survey to the leaders and members and a questionnaire survey to the members. Also we analyzed from the four viewpoints of value, educational value, cultural value, social value. As a result, it was suggested that children's choirs have a great role as a "place of residence" for children to realize and share their favorite things. We will continue to conduct nationwide surveys in the future.

[Abstract:0314]
[Special Interest Groups (SIGs) » Spirituality and Music Education]

## My musicking practice II: Listening to the hidden one

**Lam Gigi Chiying**

*individual*

If we would only listen, constantly and contingently focus on listening, hearing the complex plurality of sounds, sound's processes and materiality. What insights and inspirations will it bring to us as practitioners?

This presentation is a listening and music-making exercise. Below are some guidelines for reference. You can choose to participate in below tasks in any order or create your own task throughout the conference period.

1) Put your earphones aside for one minute, one hour, one day

2) Choose a location, allow yourself 5 minutes to do nothing but listen

3) Pay attention to hidden unheard and unattended ambient sounds in the space

4) Make a list of favorite sounds (or of least favorite ones)

5) Listen to the stories from one of the participants that is not from your country – everyone has a right to be listened to

6) Record your sound, not microphone or phone recorder but using your words to transcribe it

7) Record your sound, not microphone or phone recorder but using your instruments to transcribe it

The presenter will be wearing her big ears costume and shuffling around the venue during the conference period to demonstrate the exercises. There will be two 30-minute sessions throughout the day.

Participants are welcome to join in the exercises (15 minutes) and afterwards discussion (15 minutes). Discussion and insights will be shared online after the conference.

This is a presentation followed by Lam's first Musicking exercise presented at Collisions Festival held at the Royal Central School of Speech and Drama in September 2017. The first exercise invited musicians to go for a walk in the local community and make meaning out of sounds they heard. They can respond to the sound of the community using their musical instruments.

[Abstract:0322]
[Commissions » Early Childhood Music Education (ECME)]

## Towards Student Grade Examination of Yamaha Grade Examination System - Taking Yamaha Piano Performance Grade 6 as an Example

**Rui Ma**

*Art & Media College, Beijing Normal University, Beijing, China*

The Yamaha Grade Examination System was established in 1967 and extended to overseas regions in 1970 - almost 50 years of history to the present day. During this period, global candidates have exceeded 10 million. It's not only recognized as a standard for evaluating music ability in Japan, but also promoted in over 40 countries and regions all round the world. The system was formulated by Yamaha Music Foundation, the corporate body, mainly targeted at music learners and those that intend to guide music learning (including students, teachers and performers) to evaluating their overall music ability, including performance, improvisation, visual play, hearing, harmony, and music creation. The paper briefs the history of the Yamaha Grade Examination System and the student grades overview; it analyzes in detail the piano performance grade 6 as an example (including student grade overview, grade architecture, examination items and key scoring points), illustrates that its uniqueness in developing students' comprehensive music abilities lies in the focus on the musical expression ability, that is, the application of improvisation and harmony, which is designed for recognizing and evaluating quality. It uses the successful experience for reference, benefiting peers within the music education industry in understanding, referring and reflecting the Yamaha music education system, thus providing a new music education perspective for peers in music education.

[Abstract:0370]
[Special Interest Groups (SIGs) » Spirituality and Music Education]

## Bachian Christian Mosaics

**Salete Maria Chiamulera Böhler**

*Individual*

Bachian Christian Mosaic is the name given to a series of commented piano recitals, having as repertoire three pieces, BWV 808, BWV 813 and BWV 1004 by J.S Bach (1685/ 1750). This case report has the conception and analytic operational music construction process as the study object for this cycle, that takes place in different stages, public and private (Hausmusik) in Paraná/ Brazil since 2012.

Johann Sebastian Bach was a man of deep Christian faith. This survey shows some of the composer's life and work aspects, contemplating the Protestant praise features in his personal life, attached to daily elements from the community that Bach was inserted. In this descriptive memorial, musical analytic aspects from performed pieces are identified, correlating them with conduction and interaction terms, work piece/ composer and interpreter, following an analytic process from dialogic expressivity bases. During the dialogic expressivity construction, the Bakhtiniana Dialogy elements are approached while showing the performer/ composer's otherness and identity, as a responsive practice of his ramifications while creating his performance, a time and space relation, a chronotop, according to the term coined by Mikhail Bakhtin (1895/1975). Each musical piece is presented with colloquiums, approaching theological elements from the Old and New Testament which are connected to an unique expressivity; a singular characteristic to an oriented performance towards a Christian theology principle: "At the beginning it was the Verb". In this way, knowledge is approached in different positions: "Impulse, Holy Spirit illumination and praxis, the Action" according to studies carried out by the Brazilian theologian and composer Priest José Penalva (1924/ 2002). The word "Mosaic" in his etymology is linked to the Mosaic Law to Tora. In this survey, Mosaic is used as a metaphor, indicating a cycle, a time and space unit which in micro and macro perspective gets expressive units together, sensitizing and fomenting musical appreciation and Christian meditation, in an interdisciplinary experience.

Bachian Christian Mosaics has constituted, in an effective way, the approximation and release of Johann Sebastian Bach's work to a further audience, as well as a reflection tool and boost of Christian spirituality, connecting people and narrowing the bonds of comprehension in the community.

[Abstract:0375]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Prevalence of music neuromyths among music and kindergarten pre-service teachers in Greece

**Dimitra Koniari**[1], **Nikolaos Theodoridis**[2]

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Over the last two decades, the field of Neuroeducation has emerged at the cross-road of Neuroscience and Education. This new field provides a framework where teachers could meet neuroscientists and work together in order to enrich their educational praxis with findings concerning learning and the brain. However, there are yet a lot of misunderstandings or misconceptions, among teachers, concerning how the brain works and they exhibit several difficulties interpreting neuroscientific research results. These misunderstandings are called "neuromyths" and there are very common in music teachers in their interpretations of how music and music learning interact with the brain. A such example is the widespread belief in the Mozart effect.

The aim of the present study is to investigate the prevalence of music related neuromyths among in-service primary and secondary music teachers, and pre-service music teachers and pre-service kindergarten teachers in Greece. In analogy of Dekker, Lee, Howard-Jones and Jolles (2012) and to Düvel, Wolf, and Kopiez (2017) experimental approach, an online survey is conducted over 120 in-service music teachers, 120 pre-service music teachers and 120 pre-service kindergarten teachers.

Our initial hypotheses is that both in-service and pre-service teachers from the three groups of participants, musicians and non-musicians, is that they lack a general understanding of the brain, will exhibit greater vulnerability to pseudoscience and to the prevalence of music neuromyths. Consequently, it is crucial to enrich early childhood studies and music education studies with knowledge about neuroscience in order to empower future educators to form a critical understanding of scientific evidence concerning music and the brain. Results will be presented and discussed.

[Abstract:0404]
[Commissions » Education of the Professional Musician (CEPROM)]

## How to convert bad music students into good ones with evolutionary method

**Dina K. Kirnarskaya**

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The ideas of the paper presented appeared in the course of the author's research of musical abilities which has been published by Oxford University Press in the book *The Natural Musician: on Abilities, Giftedness and Talent*. These ideas were put into practice via seminars for music teachers and implemented by them in their courses for music schools. The focus of the present research is improving methods of ears for music development, especially for students who experience difficulties in aural learning.

This paper presents a forgotten method of evolutionary learning concentrated in a famous psychological rule: ontogenesis follows the ways of phylogenesis. This is to say that historical and evolutionary path of humanity is followed and copied by the development of a single organism. For us, music educators, it means that our students' learning is in a way the repetition of the process that human race experienced moving from the ear that could distinguish only the simplest qualities of sound to the ear creating and following complicated scores of art music. Several stages of human musicianship are described in this presentation, such as expressive ear referring to non-notational features of sound; sense of rhythm, formatting musical time; analytical ear dealing with pitch and its combinations; and finally, architectonic ear that controls our sense of musical beauty and integrity.

The author argues that bad students are bad because they somehow "skipped" some of those necessary steps on the way to their full musicality. The role of teacher is to return to primary stages of human ear's development and get through them together with students. Step by step following the evolutionary path and repeating earlier stages of human ear's development with special exercises will help to restore "bad student's" musical powers and put him/her into successful group as both teachers and students wish.

First results of evolutionary method show that it really works: music schools' students with special difficulties in aural learning moved forward easier and quicker after a special course of evolutionary studies that had been added to their traditional program. Music teachers are welcome to try this method that could add to their existing aural training tools.

[Abstract:0416]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Exploration of modeling strategies in applied piano studios in Korea

**Barbara Hojean Chung**

*Individual*

Applied music instruction involves one-on-one teaching taught in the context of private studio lessons. This unique educational setting has been examined for its effectiveness in music teaching, and many studies have identified the use of modeling strategies as a crucial component related to teaching private studio lessons. Some of these studies were approached with a microscopic lens by selecting and comparing one or two modeling strategies in fixed settings to look for the qualities of effectiveness. However, very few studies have used comprehensive observations by explaining characteristics of modeling strategies commonly used in private studios.

The purpose of this study was to explore modeling strategies in piano studios in South Korea. Three case studies of three renowned Korean piano teachers were conducted by observing 27 hours of piano lessons and administering Video-Stimulated Recall interviews with the three teachers and their students. The lesson observations were done in an effort to determine which and why modeling strategies were used by the three Korean piano teachers. Interviews with the teachers, field notes, and interviews with the students were analyzed for agreement or conflict among the perceptions of modeling strategies used in piano studios in Korea.

The study found there was much agreement among the teachers in current use of several common types of modeling strategies which were, performance modeling, vocal singing modeling, visual modeling, and conducting. Spoken rhythms were a newly identified strategy used by the three teachers. The study also found that the students of the three Korean piano teachers understood the effectiveness, functions, and objectives of using certain modeling strategies in the piano studios. However, there were also several evidences of students' negative perspectives of the modeling strategies used by their teachers. For instance, the imitation performance modeling of student performances, which were done by the teachers, was viewed as a negative perception in the use of modeling strategies. This was because, the imitation performance modeling was viewed as a constant reminder of what and how the students performed incorrectly in the lessons.

Since the study involved adult piano student participants, examinations with different age groups of piano students are recommended for additional insights into the use of modeling strategies. It is also recommended that more study be done on the newly identified strategy to evaluate its use in the piano studios.

[Abstract:0436]
[Commissions » Community Music Activity (CMA)]

## The Basarwa of Botswana Melon Dance

**Otukile Sindiso Phibion**

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This paper aims at examining the practical use of the melon dance by Basarwa (San) of Kaudwane village in the Kweneng West District of Botswana. This is a group of people who originate from the Central Kgalagadi Game Reserve, popularly known as CKGR. Taking into consideration the Basarwa traditional way of life, the research focuses mainly on the women and girls as the main participants in this music genre. Some authors refer to this musical genre as a game whereas others refer to it as a musical genre. Basarwa women and girls have used this musical genre over the years to celebrate their hard work of searching and gathering of veldkost for edible or medicinal plants. After 2-3 days of cumbersome work of gathering these plants, Basarwa return to their place of residence to celebrate through song and dance. Data were gathered through several visits to Kaudwane village. Informants gathered at the village Kgotla (village customary administration) for oral interviews by the researcher. It should be noted that the majority of the Kaudwane Basarwa speak Sesarwa which is their language. To overcome this language barrier, the village pre-school teacher acted as an interpreter. However, several visits were conducted to validate facts on this musical genre. In addition to oral interviews, there were also video recordings and information from other repositories such as journals, books and internet searches. The informants also offered to perform the melon dance practically.

[Abstract:0457]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Music appreciation and motivation: a study on the presentation of the work "O Llibre Vermell de Montserrat" in Middle School

**Cristiane Aparecida De Siqueira Alexandre[1], Rosane Cardoso De Araújo[2]**

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Theoretical Background: For Bzuneck (2009) motivation is fundamental to learning and involves elements such goals, beliefs, intrinsic and extrinsic factors. According to Hallan (2016) the motivation can be internalized and influenced by the environment. In this study, our focus was a motivation for a musical appreciation,

considering the school environment and the teaching action as a means to broaden the motivational process.

Aim: The aim was to investigate the relationship of students from a regular school with unknown musical works, analyzing the perception and musical appreciation of the program presented, before and after the approach to the repertoire.

Method: The method chosen for this research was Action Research. The research was carried out with 211 students (aged 10 to 14 years) from eight classes of a middle school, in Curitiba city (southern Brazil). Four lessons were elaborated about "The Llibre Vermell de Montserrat", manuscript of the end of century XIV, including two preparatory classes, a concert for the presentation of the works by a youth choir, and a lecture after the concert. For data collection, a set of records, documents produced by the children (drawings, texts) and a pre-test and post-test questionnaire were used.

Results: The results indicated: (a) that the children enjoyed a lot of repertoire presented, even though it is a very distant repertoire of the music appreciated by the children in their daily life; (b) that the didactic preparation for the practice of appreciation is a fundamental element for the general motivation of the student to receive new repertoires; (c) that children can expand their musical preferences from significant aesthetic experiences lived in the school context.

Conclusions and implications for music education: Through the results it was possible to obtain some conclusions that have implications for Music education. For example, it was possible to observe that children are open to different aesthetic experiences, but need a well-structured didactic orientation to raise motivation. It was also possible to observe that the teacher can obtain the opinion of the children, about their aesthetic experiences, through different means such as drawings, reports and even the attitudes of engagement and concentration shown while the children attend a concert. Finally, it was possible to observe through pre and post-testing that the musical experience lived and shared in the school environment can promote the amplification of children's musical preferences.

**[Abstract:0463]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Conceptualising musical play in the primary school context

**Rachael C Byrne**

*Institute of Education, Dublin City University, Ireland*

Although different societies and epochs have placed varying degrees of emphasis on the role of play within learning, it has been ever present and ever enduring throughout history. Many believe this to be indicative of a natural predisposition towards play in our psyche. Indeed, in the 20th century, educational theorists including Vygotsky, Bruner and Piaget described the fundamental importance of play within the learning process. Currently, increased attention is being afforded to play and play-based methodologies' potential for facilitating pupil learning and development. This is reflected in changes to pre-school and primary curricula, both in Ireland and around the world. Accordingly, it is suggested that there is significant scope for the use of musical play and related methodologies to support pupil learning within primary school classrooms. This perspective resonates with the philosophy of Zoltán Kodály who advocated participation in singing games to support pupils' learning and development. However, given contemporary trends towards play in education, it is argued that there is a need for clarity regarding what counts as play, musical and otherwise. Unfortunately, although there has been a great deal of research on play, particularly in relation to early childhood learning and development, the literature related to musical play within the primary school context is much more limited. Thus, in conceptualising musical play, this study brings together previous research on play and music education, aiming to offer increased clarity in relation to forms of musical play and play-based methodologies. This provides scope for future research exploring the use of these varying forms of musical play within primary school classrooms, in terms of teaching, learning and pupil development.

**[Abstract:0464]**
**[Commissions » Music in Schools and Teacher Education (MISTEC)]**

## Haitian Center for Inclusive Education: Triangulation as an approach for music and special education development in Port au Prince

**Donald DeVito, Gertrude Bien Aime**

*Haitian Center for Inclusive Education, Port au Prince, Haiti*

This poster session highlights the longitudinal development of inclusive music and special education for under served populations at the Haitian Center for Inclusive Education. Like a helix, music and special education has become entwined in its value as a two pronged approach to global change for children with disabilities.

Mission:

The Haitian Center for Inclusive Education was established for the purpose of:

1. Training Haitian teachers in the accommodation of children with disabilities in inclusive arts and special education settings.

2. Providing year-long sustainable schooling to local children with disabilities who otherwise would not have an opportunity for an education.

3. Developing collaborative approaches to learning with educators and organizations internationally to benefit the Haitian community.

This longitudinal approach utilizes triangulation and collaboration of music and special education professional organizations, academic institution researchers and educators, and the community based program staff located at the Notre Maison Orphanage, Port au Prince, Haiti, who helped to provide the path for this endeavor.

Specific educational organizations included: International Society for Music Education (ISME); Society for Education, Music and Psychological Research (SEMPRE); the Council for Exceptional Children (CEC); Council of Administrators of Special Education (CASE); Projects for Haiti (P4H) and Very Special Arts (VSA).

Documentation and publication of these collaborative projects includes the Haitian community based leaders as contributing authors in all publications. They are full and complete participants in the entire collaborative development including the academic recognition that goes with the dissemination of results. The research and educational journals of these organizations can be found at the HCIE. Local teacher leaders interact as full participants through training, publication, keynotes and session presentations both through Skype and in person. Networking continues to enhance hands-on research and development for the student populations they serve. This developmental approach is not a hierarchical structure but educational development on equal terms through triangulation of organizations, academic institutions, and community based engagement.

**Haitian Center for Inclusive Education**

[Abstract:0495]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Early school orchestras and the music they performed

**Sandra Dackow**

*William Paterson University, NJ, USA*

Historical perspective is helpful to appreciate the evolution of school orchestras and the literature they performed. Most research comes from texts, journal articles and relatively rare scholarly research. Consulting primary sources (school orchestra arrangements, older instruction methods) was critical. Insights can be gained from examining school orchestra materials through an historical lens. This presentation will consider how orchestra literature has evolved, alongside student orchestras.

The earliest American school orchestras in the first part of the twentieth century were groups of students who owned their own instruments and were receiving instruction outside of school. The student orchestra, comprised of young players of similar abilities or ages, is a phenomenon of the twentieth century. Until then, the usual tradition was to absorb a young player into adult ensembles, when ready. Music written specifically for orchestras of young players with limited skill did not exist, as young players were not yet grouped into training orchestras with peers.

European traditions encouraged "doubling" on "utility" instruments: violas, basses, instruments without solo literature or status. At the turn of the 20th century, this way of fleshing out the instrumentation of orchestras in America did not exist. Certain players and instruments had to be imported from Europe. America was vast and only metropolitan centers fielded symphony orchestras and opportunities for study. Everywhere else, students hoping to study an instrument could only choose a "melody" instrument, with a solo tradition, beginning instruction materials and repertoire of pleasing pieces.

School orchestras in America began as after-school activities, involving students who already owned instruments and studied outside of school. The earliest selections written specifically for school orchestras probably date from the second decade of the 20th century.. During this time Board of Education of Richmond, Indiana, was persuaded to purchase essential "non-melody" instruments in order that the high school orchestra might perform symphonic literature. Early activity was identified in Kansas, as well.

Following World War I, Instrumental study was provided increasingly through the schools. The School Band Movement provided less popular, large instruments, bringing waves of beginners to instruments previously considered only for adults. Generations later, this early instruction has resulted in a culture change which has given the world some of its finest performers, pushing the boundaries of both artistry and virtuosity, and, essentially changing performance trends in music history. School Orchestra literature provides a look at this history.

[Abstract:0523]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Development of Instrumental Music in School Music Education in Indonesia, Vietnam, and Malaysia - Through Yamaha's music program in public primary schools -

**Yuji Otake[1], Masafumi Ogawa[2]**

[1]*Yamaha Corporation*
[2]*Yokohama National University*

School music education in ASEAN countries is now rapidly growing. However, in these countries, school music education started considerably late compared to Japan and Western countries. Vietnam started music as a subject in 2002 (Khai, 2011), Malaysia in 1983 (Nor, 2011), and Indonesia in 1984 (Mack, 2011). Therefore, school music education in these countries is still in a developmental stage. Many issues regarding music education exists, including (1) curriculum content and sequences, (2) teacher qualification, (3) music textbooks, (4) equipment of musical instruments. Among them, the most lacking area of school music education in these

countries is teaching musical instruments. Vietnam has not had an instrumental program in the school curriculum until today. In Malaysia and Indonesia, the majority of music teachers do not have a music background let alone the skills of playing musical instruments. In general, schools in these countries do not have the budget to purchase a piano or other instruments. Parents cannot afford to buy even a soprano recorder for their children.

This study reports and evaluates the effectiveness and significance of initiating a musical instrumental program at elementary schools in Indonesia, Vietnam, and Malaysia as a co-project with Dr Masafumi Ogawa of Yokohama National University. Since 2015, Yamaha has supported schools by providing musical instruments (portable keyboards, recorders, and pianica™s) through its music program named "Music Time", as well as teachers' training for selected elementary schools.

In Indonesia, currently 630 schools nationwide are implementing the "Music Time" program. Four primary schools of 630 schools started a demonstration experiment of teaching keyboard, recorder and pianica in grades 2 to 4. This experiment will continue until April 2018. After this, the effectiveness will be assessed by pre-post test scores of IMMA compared with scores of control schools.

In Vietnam, Yamaha recently signed a MOU with the Ministry of Education and Training for cooperation to implement a club activity of musical instruments in public schools.

In Malaysia, Yamaha started the "Music Time" program in 2015 and now 196 schools are implementing a Portable Keyboard course as a Co-Curriculum activity.

Under a co-project with Dr Ogawa, both quantitative and qualitative analysis will be made. Significant changes both in attitudes and aptitudes are to be expected through this teaching, which will lead further development of school music education in these countries.

[Abstract:0532]
[Commissions » Research]

## Environmental Design and Young Children's Spontaneous Music Behavior in Classroom

**Pyng-Na Lee**

*Individual*

This study attempts to understand how environmental design effects young children's music behavior. A qualitative method was employed to observe children's spontaneous music behavior in three designed environments in a preschool classroom. First, rhythmic instruments were put into the dramatic play center for children to play with in pretend play. Second, an independent music center was set up, and rhythmic instruments and melodic instruments were put in. Third, besides previous instruments, beans, plastic bottle, glass bottles, tin cans, paper boxes were provided in art center for children to create their own instruments. After young children finished their own instruments, they might bring them to music center to play.

The study found that children created distinguished music behavior in the three different environmental designs. First, while instruments were put into the dramatic play center, children frequently used instruments as cooking props for pretend play. Occasionally, they created short rhythmic patterns, and their random body movement did not correspond with any rhythmic pattern, but made pretend play more fun.

In the independent music center, young children began to create rhythmic patterns and melodic patterns. They created rhythmic patterns with the length ratio of 4:2:1, and their body movement not only corresponded with the rhythmic pattern but also frequently corresponded with the motion of instrumental playing. Moreover, they started to explore music notation to record their music creation, and graphic notation occurred. However, their interest in music play did not last long without adding new instruments.

In the third stage, young children began to use self-made instruments to play as well as traditional instruments. Children added different amounts of water to glass bottles and listened to the sound. After that, they arranged those bottles according to the amount of water, and played those bottles to produce different pitches. Children also used tin cans and paper boxes as drums to accompany melodic instruments. They explored various props as sticks to play on tin cans and paper boxes, such as watercolor pens, forks, spoons and chopsticks to create rich timbre. The self-made maracas were made of PET bottles with various kinds of beans. The unusual finding is that children's body movement is distinguished to be richer than before. They brought their self-made maracas, tin can, paper boxes and walked around. As they heard someone playing melodic instruments, they used their self-made instruments to accompany. They jumped and danced as well as laughed while they played their own instruments.

[Abstract:0539]
[Commissions » Research]

## About the main contributions of eleven Latin American Conferences of ISME (1997-2017) to the professional development of Professors: A study from the "life-history" perspective of a Music Educator from Argentina

**Silvia Villalba**

*Facultad de Artes, Diseño y Ciencias de la Cultura, Universidad Nacional del Nordeste, Argentina*

Theoretical Background and OBJECTIVES: In 40 years as a music educator, I've experienced multiple and meaningful experiences that promoted changes in my practices and helped defined my professional identity. Among these significant events, all eleven Latin American Conferences in Music Education of ISME (1997-2017) stood out. Therefore, I completed research, aiming to collect the most valuable aspects of these conferences. Other objectives were

to narrate the most relevant contributors of these events in relationship to my teaching career and in connection with my institutional and regional context (Northeast, Argentina).

The biographical-narrative work was based on the terms described by Hatch & Wisniewski (1995) about "life-history" methodology. The focus in personal experiences, framed in a social context and the sense granted to their subjectivities, were based on proposals by Fernández Cruz's (1994), Bolívar & Domingo (2006) and Bourdieu (1997, 1991). Furthermore, since my professional development was "redirected according to the needs over time" (Cabrera Bellido, 2015, p.95), all eleven conferences resulted in growth, by producing explicit or tacit changes in my vital trajectory (as they relate to my conceptions and conceptual tools used, etc.). (Branda & Porta, 2012).

METHODOLOGY: To re-build my teaching career as music educator during the period studied (1997-2017), I primarily worked from oral, written, and graphical sources (obtained from private and state archives & digital repositories). There, I found proceedings, journalistic articles, correspondences, photographs, etc. In addition, 9 professionals were interviewed in an "open interview" format. The autobiographical text was completed with testimonies collected from different research sources. In this sense, "cross data" was a valuable methodological tool to clarified the aspects and conclusions studied.

Results and CONCLUSIONS: The "invisible" nature of "naturalized facts" (as it relates to my own career), was in part "reverted", when the whole story was re-built. Then, the collective components became "visible", revealing how the conferences were spaces of joint reflection, called "intersubjective spaces" by Habermas (2001). Thus, we identified the main contributions of the Latin American Conferences of the ISME to our teaching career as:

1. Reinforcement of the teaching identity and individual-collective self-esteem.

2. Greater appreciation of knowledge and scientific research.

3. Strengthening the process of professional development artistic and educational (individual-group).

Finally, this study's contribution to music education literature is in providing a holistic view on the importance reached by the events studied and to encourage more music educators to participate in the ISME Conferences in the future.

**[Abstract:0540]**
**[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]**

## The Challenge of New Curriculum with Original Textbook in Primary School - "Art and Aesthetics" Textbook in Shishi Primary School, Chengdu, China

**PuXiao Zhou**

*Department of Music Education, Elisabeth University of Music, Hiroshima, Japan*

This research is about the curriculum integration in South West China, combining music and art courses in primary schools to serve as a comprehensive teaching material. Through music and arts, these two kinds of discipline and knowledge will improve interaction between students and teachers, comprehensive ability training, the development of the present integrated curriculum and will strengthen the class's interests of subjects.

The methods focus on literature research, field investigation, and combined in-depth interview communication. Based on the integration of different teaching materials in two subjects, it is appropriate to add them which is suitable for children to study according to regional characteristics, so as to make the teaching materials more informative and interesting.

The compilation and use of the textbook were analyzed from two aspects - integrating the advantages and shortcomings of the teaching materials. The combination of music and art courses enhances the interest and innovation of the students, resulting in stimulation and support for each other in terms of artistic feeling, cultural understanding and ability development. The daily disciplines and experience of the teacher promotes the students' performance and creativity development. Having participated in the compilation and making of the new integrated textbook "Art And Aesthetics" for grade 1 (primary school) the study was able to collect materials based from the involvement of students in different activities. This makes the teaching materials more closely related to the students' learning and life. The challenges are from the basis that the teaching materials used are limited, the integrated curriculum is different from the previous materials, and so, the teachers need to design effective teaching methods, enhancing the current teaching methods, adding students' interests and use the interdisciplinary thinking to cultivate talents.

To conclude, the compilation of integrated teaching materials is conducive to promoting curriculum reform in southwest China, enhancing the curriculum and expanding the scope of knowledge enabling the teachers and students to communicate and improve their discussions. Furthermore, the teaching materials, as a correct guiding role, hold the direction of teaching and policy of the subjects. Education needs to be explored, and textbooks will also undergo a long process of reform. It also inspires other music and art teachers around the world to face the challenges of new curriculum using original textbooks. Therefore they must be open and ready to adapt the new and evolving standards of education and globalization.

[Abstract:0541]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## An Investigation of 5–6 Year Olds' Musical Activities at Home

**Hiromi Takasu**

*Individual*

Background: Many contemporary children's songs have been influenced by Western music or are the result of layering Japanese lyrics on other countries' melodies. However, outside the confines of their daycares and preschools, children grow up surrounded by music enjoyed by the adults in their lives or mass media music with complicated rhythms. Takasu (2017) examines the differences in musical improvisation between Japanese and American 5–6 year olds through interviews and audio analysis. These studies raise the issue of how well parents and teachers notice and/or understand the words and music children use to express themselves. The songs that children create seem to be a form of improvisation that is capable of a wide range of musical expression beyond simply conveying emotions. By observing these songs, we can see how they are connected to the children's musical environment and growth. So far, the additive inverse of the children who were interviewed did not start by creating songs on their own; instead, they started by creating parodies of songs they learned from picture books, daycares, and preschools as well as through playful group activities.

Objectives: In this presentation, I will report on the answers I received to the following questions related to the musical nature of children's home environments when I interviewed the parents of five children who enjoyed musical improvisation:

1. How do your children interact with music at home?

2. Favorable musical environment for getting your children to express themselves musically?

3. What type of person would you like to raise your child to be?

Method: I conducted semi-structured interviews with four mothers and their daughters (5–6 years of age) who live in Japan.

Results: Children who frequently improvise songs have mothers who listen to them attentively and think that it is important to sing together, not to promote intellectual development or to hone musical skills, but for relaxation and emotional stability. Some of the families in this case study have started sending their expressive children to music lessons to improve their technical skills, but not all.

Conclusion: These interview responses will give us a clue as to how early childhood educators' involvement in musical activities at daycares and preschools can make children more musically expressive.

[Abstract:0543]
[Special Interest Groups (SIGs) » Applied Pedagogies]

## The Philippine Piano Method Book for Young Beginners

**Carell Ethilca Solario Belandres**

*Department of Music Education, Elisabeth University of Music, Hiroshima, Japan*

This research focuses on creating the very first piano method book for young beginners in the Philippines. Amidst the rich cultural heritage in music and arts, the Philippines has been greatly challenged in promoting its culture through music education. Since there are no method books yet made by Filipino composers, huge problems become unfathomable, from having no music publishing house at all, completely relying from sources abroad.

This study aims to determine the efficiency of the Filipino method book as a tool in educating cultural awareness and music appreciation without forgoing the musicianship one must attain. The design commences with a comparative study on all method books currently used in the Philippines, aiming to dissect the cultural differences from other countries and to logically connect piano concepts with Filipino culture. With the collaboration of Filipino visual artists, writers, music composers, pedagogues, and contributors, the making of books - lesson book, theory activity book, and teacher's guide, levels A, B, C - is followed after the analysis of the comparative study. The core of the research starts with the individual lessons to be done in 3 major cities in the Philippines; Manila City (Luzon Island), Cebu City (Visayas Island), and Cagayan de Oro city (Mindanao Island), to be taught by the Filipino piano teachers to piano students aged 5-7 years old for 3 months. Evaluation through recitals, examinations, and feedback interviews for both teachers and students will serve as a culmination of the study.

The success of the research will be determined by the students' piano performance, teacher's strategical instruction, and both of their appreciation on different cultures of the Philippines inculcated in the method books. By 2019, the new method books will be published and be presented for the first time to promote the all-new Filipino-made method books, discuss its distinct and valuable characteristics, and explain the design of the process, as to how and why it can be a competent tool to complement existing method books in the international setting. It is implied that this research not only envisions young Filipino musicians to be culturally literate and aware but also to open opportunities to Filipino composers and pedagogues to impart their knowledge and skills to young aspiring musicians. Eventually, they will start making method books for other instruments such as guitar, violin, and others, thus, the making of the first music publishing house in the Philippines will be possible.

[Abstract:0546]
[Commissions » Education of the Professional Musician (CEPROM)]

## A Musician's Journey: Learning to Expect the Unexpected Adventures of a Global Performer, Professor, Writer and Leader in Higher Education

**Nancy J. Uscher**

*Dean, College of Fine Arts, University of Nevada, Las Vegas*

My story begins with the premise that while I experienced a fairly narrow, though robust, educational trajectory as a young musician, life's pathways have taken me in fascinating directions. Sometimes when I least understood how it could happen, I was presented with unexpected opportunities as a performer, writer, professor and leader in higher education during this breathtaking adventure of being alive.

The beginning of my journey started at four years of age, at the Tanglewood Music Festival in Massachusetts, where I watched the musicians of the Boston Symphony rehearse under the most celebrated conductors of the 1950s. This experience would have a profound influence on me for the rest of my life. My story is one in which I learned to expect the unexpected. I came to live with optimism, which I believe is an essential value for emerging artists in their careers. The musical life that became part of my very nature propelled me forward to experiences I could not even have imagined were in my future. One of the most important lessons I learned in this formative part of my life was to add goals, be open to what might be possible, and to delight in continuous education. The twists and turns of my life led to the acquisition of different kinds of expertise to complement my early musical education. The array of roles and directions that formed my arts practice and career – including a college presidency – have enabled me to have a rich, satisfying and exuberant life. As the years unfolded, I became a violinist, violist, world traveler, and eventually higher education leader.

As I reflect on the journey, which continues to this day, I think about the values and concepts that have framed key experiences in my life. I hope that the wisdom that I have gained along the way, which will be discussed in this presentation, will help future generations of musicians and artists feel optimism about the future, feel proud about their contributions to society, see possibilities beyond their comfort zones, view failure as a catalyst for deep learning, embrace the opportunity to be successful change agents and disrupters of the status quo, and to grow into powerful artist-citizens who can indeed change the world.

[Abstract:0573]
[Commissions » Music in Special Education: Music Therapy, Music Medicine]

## Survivor's call for ISME community support through Artivism & Music/ Arts' transformative power, to combat institutionalized hostility against women, due to the medical crisis around Women's Heart Disease, #1 Killer of women www.HelpHealHerHeart.com

**Rozalina Gutman**

*Individual*

Every women's/girl's life is at increased risk, due to medical crisis of LACKING ADEQUATE DIAGNOSTIC/TREATMENT TOOLS & NO 1st RESPONDERS/HOSPITALS COMPLIANCE'S ENFORCEMENT to address women's gender-specific heart conditions at majority of USA emergency rooms. More women die from heart disease than from ALL cancers combined (NIH), due to lacking gender-specific research on women's hearts. However, 1/4–1/2 are PREVENTABLE deaths, according to cardiologist Dr. Bairey-Merz,MD @ Barbra Streisand Women's Heart Center.

Just like any other woman, successful music educator, internationally recognized creativity-education advocate and Artivist Rozalina Gutman was shocked to become a part of the above statistics, unexpectedly. After she was thrown out of the hospital with fraudulent denial of sudden heart attack (following car accident with drunk driver...), her suddenly acquired disability left her with NO choices, but MUSIC, as she faced trauma of outright retaliatory cruelty, in response to her urgent pleas for help and disability accommodations, in addition to frightening undiagnosed heart pain.

In her Music/Arts-based crusade for women's hearts, led against underpublicized cause for every 3rd woman's fatality, she had tapped into the Music/Arts' transformative power to promote urgent life-saving protocols and legislative initiatives, while facing hopelessly corrupt, lacking expertise and empathy medical industry and public "servants" at various authority levels, who had continuously dismissed survivor's pressing needs. Instead, they misused their authority in senseless retaliation to whistle-blower calls for universally beneficial changes, betraying their obligations to serve the most underprivileged part of population, while revealing disabled self-preservation instinct and personal/professional/ leadership disability to overcome irrelevant policies, evident of cruel reality denial.

Coincidentally, transformative impact of Music/Arts' Literacy on development of emotional intelligence and Higher Human Potential had been Rozalina Gutman's lifelong focus and commitment, including leading International Symposium on "Advocacy for Music/Arts Education Through Brain/Music Research" (29th World Conference of ISME). Data on gender-specific differences in the male/female brain caused by the pre-birth maturation process of the fetus' brain by neuroscientist Dr. Brizendine confirm the significance of the restorative NURTURE-effect of the curricula that

targets challenging genetic NATURE-predispositions of male brain's development. Now, survivor's grim testimony (1)for Women's Heart-related data, (2)for research by Prof. Keltner on compassion as the evolutionary adaptation that assured millennia of the Humankind's evolutionary collective survival, (3)for research on Compassion VS.Detached Concern in medical field by Prof. Halpern, also (4)SERVES MUSIC/ARTS CAUSES! [ISME educators, counselors, Artivists! Inspire International community support for Women's Hearts with your INVALUABLE collegiate feedback, Music/Arts- expressions, educational/therapeutic strategies]

**"Music & the Arts for Women's Hearts" campaign**

*The amateur Expressive Arts Therapy painting "Inspiring the Resonance of Million Hearts" by Rozalina Gutman, the survivor of Women's Hearts crisis and Artivist.*

**Music Educator, Artivist & Survivor of the Women's Hearts crisis Rozalina Gutman is with Honorable Nancy Pelosi, the US Democratic Party Leader**

**Music Educator, Artivist & Women's Heart's advocate Rozalina Gutman with Congressman Swalwell and local feminist Resistance Movement, in preparation for Women's March 2018**

**www.HelpHealHerHeart.com, the Arts-based advocacy for Women's Hearts provides the inconvenient truth that can help save millions of women's lives, helping the hard to find on internet data on hospital non-compliance to get more attention by legislato**

[Abstract:0582]
[Commissions » Forum for Instrumental and Vocal Pedago]

## The Japanese Contemporary Piano Works and Teaching — A survey of Japanese piano concerts in different states of USA

**Tomoko Hasegawa**

*Department of Music Education, Elisabeth University of Music, Hiroshima, Japan*

This research focuses on how people think about Japanese contemporary piano works. Despite more than 100 years passing since the first Japanese piano work, *Minuet*, was composed by Rentaro Taki in 1900, at present, contemporary Japanese piano works are yet to be widely known in Japan and worldwide, thus, there are fewer opportunities for Japanese piano players to come into contact with them. To use them as teaching materials would be one of the best ways to make them widely known. By researching the obstacles hindering Japanese contemporary piano works being more widely known through material and practical experiments, the aim of this study is to find effective educational plans.

This study is conducted using the methods of data collection and materials survey. The researcher collected more than 2,000 Japanese piano works that were composed from 1980 to 2017 mainly based from the catalogue, *WORKS by JAPANESE COMPOSERS*, published by the Suntory Foundation for Art. Most of these works were written for children and advanced learners, but only few works for intermediate level - it is difficult to determine each level by their titles alone, even if they are entitled "for children". This may be why Japanese piano players keep these works at a distance, as the level of teaching of these books is incoherent since the intermediate level is missing, and is not arranged according to order of teaching. With the opportunity to research and hold concerts at College of Saint Benedict and Saint John's University in Minnesota, USA in 2018, the research will be extended to music enthusiasts, students, teachers, and others who are interested to learn more about Japanese contemporary piano works - if there are any distinct characteristics of Japanese compositions in these works, the survey will extract feelings from foreign participants who have watched and listened to concerts of Japanese contemporary piano music, using a psychology method.

As the level of Japanese contemporary piano works progresses, an understanding of its own culture is needed. Impressions of Japanese piano works from foreigners are more or less mutual to understanding by the Japanese. It is very important for Japanese music education that new generations learn Western music as universal studies, and also patronize Japanese contemporary piano works to make them known.

[Abstract:0587]
[Commissions » Education of the Professional Musician (CEPROM)]

## Why do we sing?

**Oya Nursen Ergun Tanriverdi**

*oya ergun tanriverdi*

Target: I would like to create a mindful presentation about how and why people sing.

METHOD: It will be a lecture, presented as a spoken paper.

RESULT: I will explain all processes engaged during singing, how and why people need to sing, what happens when we sing, and how it influences us.

[Abstract:0591]
[Special Interest Groups (SIGs) » Spirituality and Music Education]

## Comparison of tetrachords of tonal music modes and methods of their combination with the modal scales of Azerbaijan and Turkey.

**Aytach Rahimova**

*Necmettin Erbakan University Ahmet Keleshoglu,Department Of Education Doc.Dr. Aynur Elhan Nayir*

Tetrachord, an Ancient Greek mode, was widely used not only in Europe but also in the music theory system of Eastern communities according to its content and structure. Musicologists who handled the modal music of the Eastern communities according to the tempered system formed makam scales based on the tetrachords.

This study aimed to compare the tetrachords of tonal music modes and methods of their combination with the modal scales of Azerbaijan and Turkey. At the same time, mod theories of Uzeyir Hajibeyli and Ahmet Adnan Saygun who are the important composers and music researchers of Azerbaijan and Turkey, have been examined.

[Abstract:0594]
[Special Interest Groups (SIGs) » Music Technology]

## Learning a New Musical Interface, Music Glove in Music Education

**Deniz Duman, Esa Viirret, Jukka Louhivuori**

*Department of Music, Art and Culture Studies; University of Jyväskylä, Finland*

Background: Current developments in musical interfaces allow many music teachers to expand their classical instrument repertoire. "Music Glove" has developed by a group of researchers at the University of Jyväskylä based on the idea of using the most familiar part of our body, hands to create music, which can be used to teach music intuitively.

Aims: This study aims to answer (a) how new musical interfaces are learned, (b) what are the main challenges of the Music Glove compared to the traditional instruments, (c) how musical expertise of musicians differs in engagement with new musical interfaces? Answering these questions would help understanding pedagogical use of new musical interfaces in music education.

Method: Five university-level music students and five professional music pedagogues were asked to play Lullaby by Brahms with Musical Glove. Participants had no prior experience with the glove but they were asked to practice until they were happy with the quality of their performance, which was interpreted as a sign that the participant reached a satisfactory level of mastery with the glove. All performances were video recorded, MIDI data was collected and participants were interviewed during the learning process about their experiences with the glove. The semi-structured interviews consisted of the questions such as "What are the main difficulties of the new interface?", "How easy/difficult is to learn the glove compared to your own instrument?", "What kind of sounds suit best for the musical glove?", and "For what kind of pedagogical uses the Music Glove could be beneficial in music education?"

Results : Content analysis of the interview revealed that learning how to play with the Music Glove was easy and quick and the good touch sensitivity allowed controlling the sound quality. According to video and MIDI recordings, learning the mapping of the tones took some time and most of the mistakes were related to the mapping during the learning process. Overall, participants found several advantages in use of the glove for both beginners and advanced students.

Conclusions: New musical interfaces offer music education a new way to motivate children to learn playing instruments. Music Glove can be seen as a new motivational instrument with its easiness and quickness to learn that creates an inspiring sound environment. After working on the current limitations of the Music Glove, it is a promising tool to teach how to create music intuitively.

[Abstract:0602]
[Commissions » Research]

## 83/5000 Study of Dialogical Musical Expressivity in Heitor Villa-Lobos ' Rudepoema

**Salete Chiamulera Bohler**

*Individual*

This study on expressiveness researches musical interpretation as a dialogic construction, as a dialogue between the two types of consciousness presented in Bakhtin's dialogism. In music, the 'expressive' as a dialogical experience considers time, space and the meaning of each performer in a interchangeable position of value, expression and will from the author as a person to the author as a creator as well as the author as on observer of the work of art. This time / space, chronotope, a term first used by Bakhtin in the study of literary art pieces is considered here as a musical chronotope: time, space and meaning of the interpreter in a dialogue with the Great Time, the composition and its universal context. To better the understanding of the dialogical dynamics of expressiveness, there were created figures, drawings, numerical representations associated with the Pascal's Triangle and the Doctrine of Goethe's Color, demonstrating how the dialogic "I" interacts with the I / I and I / others in a responsive attitude. In the 'Rudepoema' musical composition there is the presence of musical dialogism between the composer Villa-Lobos, "The Brazilian Rabelais" and pianist Arthur Rubinstein, to whom the work was dedicated. The musical elements of the 'Rudepoema' were analyzed with symbolic titles as chronotopes Brazil, Carnival, Arthur and Teresa, with suggestive adjectives in the chronotopes of joy, spontaneity, virility and sensuality; as well as issues concerning pedal placement and fermatas insertion, considering also aspects of the recursion in the processes of composition and their semantic implications in the expressiveness of the work of art.

[Abstract:0625]
[Special Interest Groups (SIGs) » Music Technology]

## Making use of Chrome Music Lab For Students of Nursery/Elementary School Teacher Training

**Kumi MatsuyamaShigenobu**

*Faculty of Allied Health Sciences, Yamato University, Osaka, Japan*

Theoretical background of the paper: Chrome Music Lab (CML) is a collection of musical experiments that let anyone, at any age, explore how music works. It is freely available on the Google Chrome web browser. It originally devised for the purpose of making learning music more accessible to everyone by using technology that's open to everyone (About Chrome Music Lab, 2017). Recently it has become possible to create, analyse and visualize music in the browser without any plug-ins. The developer uses the following technology; Chrome, Web Audio API, WEBGL, Microphone Input, TONE. JS, PIXI. JS, and so on.

Aim: The aim of this study is to make use of CML for students to help understanding music, especially rhythm. Music is compulsory for nursery/elementary school teacher training curriculum. However, the students are not necessarily very experienced. When they practice frequently selected pieces for their teacher employment examinations, they tend to show difficulties, especially in rhythm.

Method: CML consists of 12 contents; Rhythm, Spectrogram, Chords, Sound waves, Arpeggios, Kandinsky, Melody maker, Voice spinner, Harmonics, Piano roll, Oscillators and Strings. The contents of Rhythm was used to investigate this project. 23 students participated in this project. 15 music classes were conducted in one semester. The teacher made sure if all the attending students made a mistake some rhythms which were considered as commonly misplayed rhythms within the first 2 classes of each semester. Then the teacher introduced the way to use CML to learn how to play them accurately. The teacher observed and described the students' play of targeted rhythms.

Result: It resulted that making use of the content of Rhythm of CML helps students to understand the basic music theory about rhythm. The content enables the students to play the commonly misplayed rhythms accurately. This is partly because the content shows rhythms in a visual manner and it leads the students to understand the relationship between the beats.

Conclusion: CML is a newly started project by Google. One of the best things to make use of this application is the learners could freely and easily access it with their own mobile device. However, as it was developed by engineers rather than by music teachers, it needs to be modified to fit each user's situation in a class room setting. It will be worth following the application update. Further study on the other contents of CML will be useful in music education.

[Abstract:0648]
[Commissions » Research]

## The Intergenerational Community Choir: a qualitative research on the effect of participation in an intergenerational choir on teens' and older persons' cross-age attitudes in Alto Adige - Italy

**Antonella Coppi**

*Free University of Bolzano/Bozen - Faculty of Education*

The purpose of the present study is to examine the effect of participation in an intergenerational choir on teens' and older persons' cross-age attitudes in Alto Adige, Italy. The author will describe the state of progress of work, the Research Design and the logic of the research process approved and supported by the Faculty of Education, Free University of Bolzano, Italy.

While an evolutionary perspective suggests that singing has evolved as a means for promoting social bonding and group cohesion, (Dissanayake, 2000; Freeman, 1998), research on choral singing showed that singing in a group has psychological and sociobiological benefits, enhances empathy among choristers and promotes health and well-being (Beck, Cesario, Yousefi & Enamoto, 2000; Kreutz, 2014; Tonneijck, Kinebanian & Josephsson, 2008). The socializing dimension of music seems to offer an ideal endeavor for promoting intergenerational learning experiences that musically engage people of different ages across the life span. The benefits of intergenerational musical experiences include more positive attitude towards different generations, creation of intergenerational relationships, and appreciation for the opportunity of learning from each other (deVries, 2012; St. John, 2009; Varvarigou, Creech, Hallam, McQueen, 2011). In the Northern Italian province of South Tyrol, singing is valued as one of the most popular forms of expression and socialization within the local culture, and benefits school culture, representing a means of cultural identity. The theory of Lifelong Learning is the lens to analyze the choir´s educational activities in the school context and intergenerational choirs in South Tyrol, and investigate how participants negotiate their different learning modalities and make sense of the their musical experience across different age groups. From the finding of the research, the author will focus on the effect of intergenerational choirs on the local community as an instrument for a progressive high quality participatory singing activities to engage all sections of the community.

Keywords: Italian Music Education, Choir, Lifelong Learning, intergenerational musical experiences.

[Abstract:0661]
[Commissions » Community Music Activity (CMA)]

## Music and Video Camp 2017 for Refugees and Greeks of 9-19 years old in Athens, Greece

**Eva Kwan**

*Department of Music,Theatre, and Dance; Taylor University, Indiana, USA*

Missionaries in Athens, Greece invited us to come on a mission with young refugees. During the week between Christmas 2017 and New Year 2018, a music and video camp was being planned with young Syrian refugees and local church youth, led by Taylor University music education students, faculty and alumni. The participants of the camp are 50-60 refugees from 9-19 years of age with some local Greek children and youth.

There have been a few organizations and musicians involved in teaching music to refugee children. There are also studies about teaching music to refugee children, impact on pre-service music teachers, music and well-being in the lives of refugee and immigrant children, etc. As refugees arrive in increasing numbers in Europe, "Musicians without Borders" is building a program of support and solidarity. Their trainers and workshop leaders use the power of music to engage people living in emergency reception centers, building trust and connection among refugees, as well as with the local communities in which they are now located.

A study about music therapy sessions for refugee children aged 2-17 in Chios Island, Greece. The music intervention offered a safe and creative environment. During a stressful and disruptive life period for refugee children, music sessions provide a non-verbal form of communication, a sense of belonging and empowerment, and contribute to cultural maintenance, social interaction, stress reduction and integration within the transit country (Akoyunoglou-Christou, 2016). Another study reported 16 Norwegian student music teachers' learning experiences in 2010 whilst practicing their teaching skills in a community music project in a Palestinian refugee camp in Lebanon. An article reported a US musician in 2016 developed a music program for Syrian refugee children in Jordan.

This aim of this paper presentation is to document and report the journey of this music camp from planning, music learning of the children, to the impact on the teachers. Empirical data used for analysis will include researcher's notes, pictures, videos, and reflective journals kept by teachers/volunteers.

Results and summary of the main ideas include the following: (1). Curriculum and objectives for the three different age groups; (2) Teaching strategies that work well and vice versa reflected by the teachers; (3) Music learning assessment by teachers.

The impact on Taylor University music education students; the music learning and music making experiences of the participants; the impact on the community, Greece Syrian Refugee Youth Camp, and Taylor University will be discussed.

[Abstract:0670]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Arts Award Takeover: Jump in and run with it

**Pauline Black**

*University of Aberdeen*

This poster shares learning related to music within a multi-disciplinary arts context in a Scottish primary school. A school Arts Award Takeover project was implemented for one week in place of regular school activities and a creative approach to teaching and learning was central to the design of the week. Teachers were encouraged to work in an improvisatory manner, according to the 'jump in and run with it' theme. University music education students, community music students, primary education students and music performance students supported class teachers in the delivery of the project.

The enhancement of creativity and digital skills are key drivers in current Scottish educational policy and the Arts Award Takeover Project was seen as a conscious effort to realise the school's aspiration of developing these areas. Creativity, entrepreneurship and innovation are to be increasingly embedded across learning. Children and young people benefit from learning and teaching through partnerships with education, employers, creative industries and cultural sectors.

Although this study is a single case it may offer insight into the experiences of teaching and share the value of learning through music and a range of other arts, as perceived by the children and the teachers in the study. The experiences of the teachers and children will be shared along with the perceived impact of the participants' active engagement in music making through a week of immersion in creative and improvisatory activity. Parental engagement will also be discussed.

A qualitative case study design was selected for this study and after gaining informed consent from participants, data were generated from a range of sources, principally focus group interviews with teachers and pupils, teacher and artist questionnaires and informal conversations.

Evidence in this study has shown that a week of immersion in music and other arts activities and working with visiting artists (traditional music, hip-hop, dance, drama, jazz band, percussion trio and digital creativity) enhanced teacher confidence in teaching music and other arts activities and gave them the confidence to take creative risks. Children and teachers valued the opportunities for creative learning, autonomy and agency in their learning, which is aligned with the design principle personalisation and choice from Scotland's Curriculum for Excellence.

This study may suggest that the Arts Award framework is beneficial for supporting teachers to develop creative risk taking and confidence in teaching music and the other expressive arts in primary school.

[Abstract:0689]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## The impact of strategies to develop Japanese students' empathy and caring commitment to people of Chinese descent through learning Chinese Music in a Junior High School Class

**Yuki Kono**

*Individual*

Due to increasing ethnic diversity of students in Japan, especially those of Chinese descent, the necessity for multicultural education has arisen. Multicultural music education is recommended as a way to promote equity and respect among students.

In multicultural education in Japan, it is important to consider how Japanese, as representatives of the mainstream culture, can be encouraged to feel that they need to study multicultural education. Because previous research in Japan has mainly focused on the educational system and theory of the U.S.A., very little literature exists on multicultural music education practices in Japan. Previously my research focused on changes of minority students; this newer study explores the impact through an empirical study of multicultural music education on Japanese mainstream students' attitudes and understanding of Chinese music in a junior high school music class.

A preceding study analyzed the multicultural education strategies to develop empathy and caring commitment in social studies, which were applied into practical music strategies concerned with American music textbooks. The results mainly indicated the following teaching strategies: determining issues in a multicultural society, and the reflection on attitudes toward a multicultural society. In addition, previous studies reveal that multicultural music education needs to include the purpose of learning music in students' lives. Because of this, lessons were created in order to deepen students' understanding of the diversity of Chinese musical culture and the meaning of the music in their own life with a Japanese-Chinese guest teacher. A variety of Chinese music selections was used in the study such as a song game, a popular song, and "traditional" songs and instrumental music. The guest teacher spoke about their experiences as a Japanese-Chinese citizen in Japan, and the meaning of Chinese music in their life. After the lessons, students responded to a questionnaire asking them about their perspective of Chinese-Japanese citizens before and after the multicultural music education intervention. The data were coded and theorized with the SCAT qualitative analysis method.

Results indicated that the multicultural music education lessons about Chinese-Japanese musical culture positively affected Japanese students' understanding of diversity within Chinese culture, their attitudes toward talking with each other about Chinese and Chinese-Japanese culture, and lastly, heightened their awareness of previous prejudicial beliefs they held regarding Chinese people and culture. These attitudes could form the foundation for the realization of a pluralistic society in Japan.

[Abstract:0699]
[Commissions » Research]

## Metaphor Perceptions Of Colors By Conjectural Solmisation System İn Music Education

**Yakup Aksoy, Aynur Elhan Nayir, Hayrettin Onur Küçükosmanoğlu**

*Department of Music Education,Necmettin Erbakan University, Konya, Turkey*

Solmisation system, regarded as an old pedagogical system which means performing vocalization of a notation text, has been affected by present notation systems and reached today in two different ways. These are conjectural solmisation and absolute solmisation systems. "Conjectural solmisation system" is vocalization of sounds without making the height of the sounds clear. On the other hand, "absolute solmisation system" means vocalization of the exact height of sounds with nota names.

In music education, the system we call the Colored Music Teaching approach, is a way of teaching musical hearing, voicing, writing and vocalization by showing the sounds in the form of colored metaphors. As well as being called a colored approach and colored teaching approach, it is also known as Ptacinski colored approach, the name of the Prague music trainer who was the founder and developer of it.

In this study, conjectural systems and the harmony of colors and sounds are compared in a metaphorical way, and a different point of view is created considering the Ptacinski colored approach in music education.

In this descriptive study, data analysis was done by means of quantitive research techniques, determining the case and presenting this on charts. The subject of the study are 75 prospective music teachers (2nd and 3rd grade) at Ahmet Keleşoğlu Education Faculty of Necmettin Erbakan University, and 276 (6th and 7th) grade students at Eşrefoğlu Imam Hatip and Toki Middle School in Beyşehir district of Konya province.

Results showed that the colors and tonalities were common between two groups. Accordingly, it was observed that Re major tonality was perceived as blue, La major tonality was perceived as pink and Re flat major tonality was perceived as green at a high rate.

[Abstract:0721]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## A Snap Shot of Music Education in Tabriz, Iran

**Sheerin Berte**

*Department of Music Education, University of Miami*

In this poster presentation, I will share a preliminary attempt and findings I gathered on my trip to an Iranian community music school in the city of Tabriz, Iran. The purpose of this project was to learn more about the status of music education in Iran. Given that there are no music education opportunities in Iranian schools, I was interested to find out how and where music teachers are trained, as well as where and how children and adults learn to play and sing Iranian classical music, Western classical music, and other musical genres.

I collected data through semi-structured interviews with teachers, observations of classes, photographs, and short video clips. The results of my semi-structured interviews revealed common themes regarding how the music teachers were trained, their career choices, the particular challenges they face as music teachers, and why they think music education is important.

[Abstract:0722]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Authenticity of Iranian Songs in American General Music Books

**Sheerin Berte**

*Sheerin Berte*

One of the concepts that music teachers are concerned with is authenticity. Authenticity refers to something "made or done in the traditional or original way, or in a way that faithfully resembles an original." In this active presentation, music teachers will have the opportunity to look at a few Iranian songs from American general music text books. These songs will be analyzed in terms of the accuracy of the translations from English to Farsi, and Farsi to English, the spelling of the Farsi lyrics using the English alphabet, and pronunciation. We also listen to the pronunciation tracks included with text books.

In addition, we will discuss several strategies that music educators can use to examine the authenticity of multicultural songs including: contextualizing the song, reaching out to culture bearers, thinking critically about the translation, learning how the song is transmitted in its original context, and searching for multimedia resources to learn more. Finally, the audience will learn how to sing these songs and discuss the differences and similarities. The presentation will end with a Persian dance that teachers can teach their students.

[Abstract:0735]
[Commissions » Education of the Professional Musician (CEPROM)]

## Dances of Corpus Christi (Valencia, España). Teaching musical heritage.

**Susana Alicia Sarfson Gleizer[1], Rodrigo Madrid Gomez[2]**

*[1]Department of Musical Expression, Faculty of Human Sciences, University of Zaragoza (Spain)*
*[2]Department of Musical Expression, Faculty of Psicology and Education Sciences, Catholic University of Valencia (Spain).*

Pedagogical BACKGROUND: This poster frames the recovery of musical heritage and its teaching. The dances of Corpus Christi in Valencia (Spain) are from the 17th century. The Real Colegio del Patriarca del Corpus Christi is the site of a singular tradition of a dance for children (boys). This dance has been reinvigorated, and it is included as an optional subject for those that study Dance at Conservatorio Profesional de Danza.

Aim/focus of the work/research reported:The focus of this work is the work of reconstructing these dances in their context, with scores, interpretation of music, teaching of the dances, filming, etc.

Approach of the work:The perspective is qualitative, with elements of didactics, musicology and ethnographic research.

Summary of the main ideas:Researching the context of dances. Musicology approach. Transcription and reconstruction. The dancer's costumes documented: a reconstruction. Teaching the dances to the children. Public presentations.

Conclusions and implications for music education:It is very important to base the teaching of historical dances in documentary forms. But it it important also to respect the didactic process in order to have a precise interpretation of the dances in their historical context.

**Dr. Rodrigo Madrid conduct dances of Corpus Christi**

*Pupils of School of Dance in Valencia have learned this recuperated dances.*

**Infantillos en el altar**

*Pupils play dances*

[Abstract:0736]
[Special Interest Groups (SIGs) » Practice and Research in Integrated Music Education]

## Teaching Music to Elderly People: Experiences in Spain.

**Susana Alicia Sarfson Gleizer**

*Department of Musical Expression, Faculty of Human Sciences, University of Zaragoza (Spain)*

Pedagogical background of the poster

One of the challenges of this time is to work with people over 65 who have a personal motivation for learning music. Elderly people who are in a healthy condition often want to improve their ability to recognize stylistic features by listening to different styles of music, others want to learn how to read a music score, and others would like to play an instrument or perhaps to sing in a chorus.

Aim/focus of the work/research reported

The focus of this work is to present some pedagogical experiences and research about teaching music to elderly people (over 65) at the University of Zaragoza and the Catholic University of Valencia (Spain).

Approach of the work

The perspective is qualitative, with elements of ethnographic research. Data was collected through interviews and psychological testing. The poster shows the statistical study of the data gained by the experiences.

Summary of the main ideas

Organization of the teaching and learning experiences:

a) Music through listening - this approach is based in systematic listening to selected musical works of different styles. The aim is to develop ear recognition of musical structures, instruments, texture, ornamentation, and to compare different versions of the same work in order to recognize the interpretation of each artist.

b) Music and subjective wellness - the scope is to improve the subjective sensation of well-being. A battery of psychological tests is the starting point. Then, a weekly group session of two hours of musical activities to develop not only musical abilities, but self-esteem, social interaction, cognitive abilities (memory, concentration, vocabulary relation, etc). The battery of test is repeated each semester in order to prove the advantages of the musical activities.

Conclusions and implications for music education

Demographic population evolution evidences that elderly people may be a new focus for music teachers and music schools. It is important to develop specific programs for this group (healthy or handicapped persons), based on experience and research. Music teaching may have an important role in the improvement of well-being for persons over 65, and an opportunity for development in their professional field for young music teachers.

[Abstract:0739]
[Special Interest Groups (SIGs) » Assessment, Measurement, and Evaluation]

## Perceptions of Secondary School Music Teachers on the Use of Indigenous Music in Aural Training

**Cleniece Mbeche Owino**

*Department of Music and Dance, Kenyatta University, Nairobi, Kenya*

Theoretical/Pedagogical Background: The use of indigenous music in the classroom has been supported by various music educators as it provides a culturally rich source of activities that foster emotional, cognitive, intellectual and cultural development. Because this music is culturally enriching and a readily available resource for the teacher, it is assumed that the teacher would use it to explain music concepts in the classroom.

Aim/Focus of the Research Reported: The aim of the research was to find out to what extent the teachers are using indigenous songs in teaching and explaining music concepts in the classroom because the songs contain both cultural and musical knowledge.

Method: This study used qualitative research. Six early-career teachers were purposively sampled to take part in the study. This number was appropriate as it allowed for sufficient in-depth engagement with each teacher and a detailed comparison of the similarities and differences of the responses. Semi-structured interviews were used and questions initially asked were modified in light of the responses obtained from the teachers. Data was analyzed using Interpretative Phenomenological Analysis (IPA).

Results and Summary of the Main Ideas: Indigenous songs provide a source of authentic folk material that could be used for pedagogy and cultural awareness as well as providing a highly effective repertoire for inclusion in the curriculum for secondary school music education. Results indicated that a majority of the teachers confidently used indigenous music when teaching the 'African Music' section of the syllabus where learners were taught about different musics of Kenya but they did not use the same to explain music concepts during aural training.

Conclusions and Implications for Music Education: This study suggests a change in the ways in which indigenous music is perceived, taught and learnt and questions arise as to how music teachers are prepared and educated in academia. There is a need to adapt to new ways of encouraging and facilitating music experiences that are relevant to learners so that ultimately, learners are acquainted with and appreciate the music of their own environment as well as music from other environments.

[Abstract:0742]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Liberation Drum Circles: Engaging music educators in social justice activism through drumming, singing & chanting.

**Martin Urbach**

*Individual*

In this hands on workshop, Liberation Drum Circles will explore and unpack ways of engaging pre-service and currently serving music educators on how to infuse topics of social justice through drumming, chanting and singing circles in the classroom. Mixing musical skills and concepts from Afro Brazilian and West African drumming, protest chanting, folk songs and social emotional learning, music educators will get an insight into how to plan, facilitate and assess units of study that use musicking as a way to develop student centered projects that are culturally relevant, and socially conscious as well as musically rich. This workshop is grounded in the critical pedagogy research of bell hooks, Paulo Freire, Christopher Emdin and Gloria Ladson-Billings and in the community music work of Olodum, Common, Pete Seeger and Nina Simone.

[Abstract:0746]
[Special Interest Groups (SIGs) » Popular Music Education]

## Feldenkrais in the Music Classroom: Incorporating Movement-Based Awareness Exercises into the Training of Young Musicians

**Lisa M Burrell**

*Lone Star College - Montgomery, Houston, Texas, USA*

Playing-related injuries are among the top reasons that both students and professionals leave music. Research shows that as many as 87% of young musicians suffer playing related injury at some point during high school and university study. In recent years, the prevalence of carpal-tunnel syndrome, tendinitis, focal dystonia, and undiagnosed difficulties such as back, shoulder, and neck pain, and jaw tension, have been on the rise equally in professional and pre-professional musicians.

The Feldenkrais Method is a movement-based educational modality created by the late Ukranian-born physicist and Judo master Dr. Moshé Feldenkrais. Musicians, dancers, athletes and other high-level performers have turned to Feldenkrais in recent years to learn ease and fluidity in refined skills.

As a violinist/violist, public school string clinician, and a certified Feldenkrais Practitioner, I have been actively exploring ways to adapt the broad-based movement and awareness lessons of the Feldenkrais Method into more specific applications in the music classroom in the interest of long- and short-term injury prevention. I have learned, in giving over 200 clinics to all levels of students internationally, that issues of discomfort and injury can be addressed in the classroom in the earliest stages of training by developing individual awareness and healthy practice habits based in personal exploration. We now know that novel experience creates the opportunity to form new neural connections in the brain and allow us to expand our choices for how we think, feel, and move. Variation in the form of games and play also allows students to begin to feel comfortable visiting new movement possibilities and to experiment using their senses, free from the idea that there is a "right" answer or a single, rigid path to success.

In this workshop I will discuss some of the ways that I explore both novelty and variation, integrating the Feldenkrais Method to prevent injury and assist in recovery among the musicians I teach and clinic. I will provide examples of exercises to access attention through breath, self-image, posture, intention, action, coordination, and power that can be easily replicated in short, simple exercises in a classroom or rehearsal setting. Participants will learn short, simple movement exercises to help students individually discover ease, comfort, and self- awareness in their music making. I encourage individuals to bring specific questions related to professional difficulties and challenges in working with injury in their own students.

[Abstract:0752]
[Commissions » Music in Schools and Teacher Education (MISTEC)]

## Developing the musical experiences and knowledges of primary school classroom teachers and their students in New Zealand

**Linda Webb**

INTRODUCTION: In line with the complex and specialist nature of what is expected in the New Zealand Curriculum (NZC), the focus of this research is primary school classroom Music-Sound Arts (MSA) practice. The aim is to develop the musical knowledges and skills of the classroom teacher to enable them to provide children with MSA opportunities that extend their musical learning and development.

The problem: From a critical theory perspective, and in pursuit of socially just practices, the need to develop teacher knowledges, skills and capability in the New Zealand Curriculum (NZC) subject MSA, derives from the large majority of generalist classroom teachers lacking the expertise required to meet the policy expectation that they have the capability to do this. With teacher development in the Arts as a low government priority, 'there is a mismatch with the expectation' (Drago-Severson, 2009; Forrest & Watson, 2012; Fraser et al., 2007; Hardcastle, 2009; Webb, 2012, 2015 & 2016).

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